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AND SINGING-CLASS CIRCULAR

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As the Academy is still quite full, Students wishing to join in September are advised to have their names added to the waiting list at once.

MICHAELMAS TERM begins Monday, September 19th.

ENTRANCE EXAMINATION on or about September 15th.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

Scholarships in the following subjects will be competed for in September: Pianoforte, Violin, Violoncello, Organ, Singing, and Composition. Last day for entry, August 29.

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The first two are dedicated to pianists, the next two to singers, and the fifth—there are five in all—to all (musicians or others) whom it may concern. Mr. E. Douglas Tayler has written the pianistic treatises respectively entitled *The Secret of Musical Expression* and *The Secret of Successful Practice*. And we are let into these secrets and have become quite mysterious about it before we realise—if indeed we ever do so—that they never were secrets at all. But that is where the genius of the author emerges. He tells us a secret—only pretending of course—and we are so delighted at having been let into his confidence that we never forget it again. Mr. Cecil Lawrence also makes a secret of necessity in one of his volumes, *The Secret of Acquiring a Beautiful Voice and becoming a Successful Singer*. But perhaps it is a real secret in this case, for as every teacher of singing knows, there is only one genuine method of voice-training: his own. *How to Sing a Song* is the title of his other book. This volume deals chiefly with the great problem of interpretation, and it should have a very extensive sale, as most of the present works of the kind are somewhat large and expensive. *Musical Sound*, by Edward Watson, is a well arranged and clearly expressed Introduction to the Study of Acoustics. It has been specially written for the use of Candidates for the Higher Musical Examinations: R.C.O., R.A.M., R.C.M., Trinity College, and so on, and it is really a masterly exposition of the subject, which in so small a compass is indeed remarkable in more senses than one. The volumes are tastefully got up, and are published at the small price of 1s. 3d. each.

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The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1921

EARLY ENGLISH CHAMBER MUSIC

BY RUTLAND BOUGHTON

I.

During the economic chaos of the years in front of us, it seems as though the most feasible branch of serious musical art will prove to be chamber music. In times of financial difficulty the arts are the first of the charities to suffer. During such periods large undertakings of opera and symphony may have a more or less intermittent life, especially if they can be organized upon a co-operative basis; but even then they will be something of a gamble. However, music and art of some sort people must have, even in the most materialistic or decrepit civilization. Circuses may come a long way after bread in the public need, but they do come, and before most material luxuries. The future then seems to rest with those forms of art which are least dependent on 'patronage,' or on the goodwill of people who feel it is up to them to give of their superfluity an occasional coin to art. Chamber music fulfils this requirement twice over; it is not only less costly when we demand it in perfection from professional performers, but it is a form of music particularly suitable for amateurs to make among themselves; and that, to my way of thinking, is most important of all. If the fine arts are to survive at all as elements of culture during the period of revolution upon which we are just entering, they must be, they will be, cultivated away from the wayward passions of public life, and free from the chances of speculative commercial effort. Not that the more turbulent moods of the greater world will fail to find their own music—a music which will be great and noble, or vulgar and mean according to the spirit informing the general passions of men and women—but that music will never be *enjoyed* in any real sense of the word during this generation, though it may from time to time flash out to popularity or damnation.

Now, believing that music is the most impersonal and spiritual activity possible to human beings, and that the fruits of the finest art of the last three centuries may have to be saved and developed by musicians and music-lovers much as the classical drama of Japan was saved by the actors of the Noh during the difficult transition from the rule of the Samurai to that of a constitutional monarchy, it seems important for us to consider the material already in existence, its developing tendencies and possibilities, and some proper means of preserving it in continuous life and growth. Because for the time being we are likely to be deprived of the interest and joy of art-works involving much expense in production, there seems to be the greater

reason for fostering the growth of the smaller and more practicable forms. We need not discuss songs and music for the keyed instruments; they are safe in any case. Nor need we waste time in talking about the string music of the great German composers; that also is secure for generations to come. But there is a whole tract of lesser-known concerted chamber music of British origin, ignorance of which is likely to baulk our own native developments. Even as we are only just beginning to realise the folly of our past efforts to develop a great native choral art from the works of Bach and Handel rather than the Elizabethan madrigalists and Purcell, so we shall shortly be aware that the English string music of the 17th and 18th centuries is much more comprehensible, idiomatic, and suggestive for development by modern British composers than the master-works of Bach, Beethoven, and Brahms.

The vocal as well as the concerted instrumental music of the Elizabethans belongs, of course, to the category of chamber music. Madrigals were 'apt for voyces and vials,' and the string Fantazias of Byrd were practically Madrigals without Words. Now the fact that our string quartets play these pieces so seldom is not because they are ineffective (for in performance they have a sweetness and subtlety unlike anything else in the realm of chamber music), but because they are very difficult; they are ridiculously simple in the degree of technique needed to play the notes, but the necessary ensemble is so unlike ordinary quartet-playing, and the resultant beauty so different from the beauty generally recognised as chamberly musical, that our first aural impression is of primitiveness and even monotony. But that is really in the false attitude of the listener. Remember how varying is taste in the matter of human form and feature. We do not know how lovely certain types of humanity are until some Leonardo or Rossetti has worshipped them and accustomed us to their strangeness, and to the fact that our own limited capacity for appreciation has shut us in from the joy of a greater world than we have realised. And so until we have heard Elizabethan string music played often, quietly, with nuance at once assured, free, and tender, we shall remain deaf to its murmurous honey-song. But it is there, in an understanding of what those early English composers were at, that our proper joy in and study of chamber music should begin.

There are not only the few pieces by Byrd, Dowland, and others, originally written for strings; not only the mass of madrigals intended indifferently for voices or families of viols; there is also a whole range of music which, though transcribed for keyed instruments, is polyphonic in idiom and therefore much more satisfactory in a combination of instruments than when heard through the anti-polyphonic medium of organ or pianoforte. Many things originally written for virginals or harpsichord can be transcribed for the modern string quartet or small string band with an enormous increase in beauty, and in that

sense of rightness and conviction which we call 'effect.' Arrangements have a bad name because the arranger is only too often desirous of offering an improved (*i.e.*, altered and modernised) version of the original; the result of such arrangements, of course, proves only that the arranger lived at a later date and had not the honesty and musicianship, or the imagination, necessary to let the greater man speak for himself. But there is not much scope for that sort of arranger in the transference, say, of a virginal piece by Byrd to a quartet of strings. The transcriber has only to follow the threads of theme and allot them to one or other of his modern instruments, the only absolutely necessary violation of the original being the occasional substitution of a different octave or a change-over of parts to solve a problem of compass. The exquisite purist who prefers to keep such music dead on his shelves rather than hear it otherwise than as originally written, should be reminded that without some help from the arranger we should simply have to do without that greater part of avowed Early English chamber music which involves the building upon a figured bass. The sonatas for strings and harpsichord by Purcell and others, and those splendid though comparatively unknown early 18th century Sonatas for violin and bass, are incomplete until the musicianship of some arranger (at leisure or during the actual performance) has followed the instructions of the composer and filled in the right harmony with whatever of apt imitation and modest decoration he is capable. That is no field for an arranger in search of personal glory, but for a cultured and imaginative musician, happy to surrender his soul that he may enlarge it in sympathy and understanding of a greater man's experience and record. We have such a man, and he has done a mass of splendid work which we will refer to later.

II.

First let us deal with the music of Purcell, who wrote twenty-two sonatas for two violins, figured bass, and optional gamba or 'cello part, one violin sonata, and a very large quantity of music for string quartet, which, because it is ostensibly incidental music for the theatre, has never been properly recognised for what it really is—chamber music of the most perfect kind.

Of the sonatas only the Golden Sonata is played with any frequency. It had the ill-luck to get a nick-name, and being by that means easily remembered, it is put on at all those dreadful affairs where people grub into the music of the past because they love dust. And because it is mostly played by such people and seldom by fine artists, we are made aware chiefly of the dust that is disturbed by the floundering of the poor fiddlers who make sounds corresponding to those made by our first reading of Chaucer. Under such guidance we can be but vaguely aware of the golden 'quality of its art—a quality in which it by no means outshines other of the master's

Sonatas. Three others, though not the most attractive, are easily obtainable in Messrs. Augener's edition; but the remainder only in the complete subscription edition of the Purcell Society published by Messrs. Novello—and even then you must copy your own parts. But they are worth it. Why these works are not in the regular repertoire of chamber music players is amazing and discreditable to us. Perhaps it is because, owing to the absence of a viola part, they do not fit in with the general work of such organizations: they suit neither the trio group nor the complete string quartet. But the very fact that no viola is necessary, added to the fact that their technical requirements are comparatively modest, should make many amateur organizations jump at them; and there are many violaless string bands which at present have to confine themselves to arrant rubbish for lack of published music for such combinations. These Sonatas should bulk very largely in the studies of schools and amateur musicians. However, to encourage such people and reassure them that these works of Purcell are worthy their attention, it is up to our best string quartets to master their idiom and include them in first-rate programmes. The pianoforte elaboration of the figured basses made for the Purcell Society by Sir Charles Stanford and Mr. Fuller-Maitland will serve the general purpose. But with the precedent of Bach's clavier arrangements of the Vivaldi Violin Concertos, I do not think we need fear to rearrange certain of the Sonatas for our own special personal needs. The 'cello parts are for the most part duplications of the figured bass: so I have arranged some of these Sonatas for pianoforte, violin, and violoncello, giving the 'cello most of the second violin part (sometimes an octave lower, sometimes to pitch), and leaving the pianist's left hand to sustain the bass; sometimes, on the other hand, giving the 'cello the real bass and carrying on the second violin part and the suggestions of the figured bass on the pianoforte. I do not affirm that this is the best thing to do. I merely say that it is effective, and we should be wiser so to enjoy the Purcell Sonatas than allow our friends to remain in complete ignorance of them, or get the impression that they have merely an historical interest and deserve only to be relegated to scratch performances as illustrations to lectures.

The difficulties in the way of a good ensemble are fewer in the Purcell Sonatas than in the string music of the Elizabethan period. Restoration music is nearer in idiom and conception to what is now generally accepted as chamber music. But the line of descent is unbroken, and it is as easy to follow the development of musical thought from Byrd to Purcell as the parallel development of building from Early English Gothic to the latter-day domestic architecture of the Cotswolds. For though Palladian influences were at work in the music of Purcell's day, the native madrigal conception was never entirely abjured. Though its folk-music core has disappeared, its phrase-forms continue in Purcell's Sonatas; also its free rhythms,

disregarding the suggestions of the bar-line; its joy in the clash of the false relation, and even in those dissonances arising in polyphony which can find no theoretic justification from a harmonic standpoint.

I have suggested that a close parallel existed in musical and architectural activities from Tudor to Jacobean times. Analogous suggestions will be found in the passage of the drama. The warmth, power, and depth of Shakespeare gradually waned to the cold, rather cruel, and superficial brilliancy of Wycherley. And we are just beginning to realise that though Purcell was in some ways (chiefly those of external pictorial and dramatic capacity) the greatest of the English composers, in other ways, and those not the least important, he was inferior to Byrd and even to Farnaby. Because music can always live free of the vulgarity of material things the descent from Byrd to Purcell was not so obviously a collapse of the finer spirit of man as was the drop from 'Hamlet' to 'The Country Wife,' but it was equally heartless and self-satisfied. While the music of the madrigalians was born in the joy of a spiritual adventure, and suggests more than it says, the music of Purcell is an almost perfect expression of that condition of mind which is content to enjoy those things of which it is certain. From Byrd and Morley issue all manner of suggestions for the development of their art as a most important branch of human activity; but we should be wise to rest grateful in Purcell's music with what it can give of perfect balance and honesty of workmanship—a good deal to be thankful for in these days of musical unbalance and dishonesty. Purcell had at least taken the trouble to discipline his parts to a fine euphony; and such euphony is above all necessary in the tenuous atmosphere of chamber music. The musical fogs raised by the combined insensitiveness, carelessness, and wastefulness of many modern composers are less unendurable in large masses of orchestral and choral sound than in art for which only a few musicians meet. In chamber music, slovenliness and weakness are not to be tolerated; and if these chamber works of Purcell's do not reach the heights of art where a divine message informs noble workmanship, neither do they fall to the depths where a devilish message is revealed in the confusion occasioned by laziness. Purcell's Sonatas remain throughout upstanding examples of beautiful decorative musical art, and so far they are the finest productions of deliberate and developed English chamber music.

Purcell's incidental dramatic music was almost invariably scored for string quartet, but of course was not originally intended for performance in the chamber. There, however, it will find its permanent home. Sir Henry Wood, Mr. Albert Coates, and others have dished up some of these pieces for large string orchestra, and have proved them much to the liking of the audiences. But there is a much wider scope for them. Without counting the many instrumental pieces in the Operas and Masks, and apart from a few odds and ends, there are eleven so-called Overtures and

Suites of pieces composed for string quartet as *entr'actes* for plays now dead. There is no reason why the musical numbers should be shelved with the plays, for not only were the examples referred to composed without reference to dramatic situation; they contain some of the very best music written by the master, standing in relation to his avowed and larger chamber sonatas much as Dryden's satires stand to his longer works. There is a verve and a snap in some of these short *Airs* and Hornpipes of Purcell, such as would arouse many a respectable chamber concert audience from its sleep, and if published in convenient form would prove a godsend to many young quartet parties who in their early days are perforce nourished on a monotonous diet of Haydn.

Purcell's only remaining contribution to instrumental chamber music is a Violin Sonata. This is the forerunner of the fine series of violin sonatas of the first half of the 18th century.

(To be continued.)

'JEAN-CHRISTOPHE' AND THE MUSICAL NOVEL

By W. WRIGHT ROBERTS

In articles printed in this journal last October and December we dealt with the two chief musical aspects of Romain Rolland's masterpiece. These were, firstly, the revolt of the hero against German sentimentality; secondly, his attitude towards the modern French musical renaissance. We embark now on a wider inquiry, as much literary as musical. Starting from a hypothesis which few would venture to dispute—that 'Jean-Christophe' is the first great musical novel—let us think over the conditions and possibilities of this *genre*.

The scope of M. Rolland's work is so enormous that in limited space we cannot frame and discuss any definition that would cover it. Still less do we propose to lay down general laws for the musical novel. But we can enunciate a few obvious principles, and illustrate them from 'Jean-Christophe.' Then we can trace them, faintly foreshadowed, in a few novels of the past, and indicate some of their possibilities for the future.

As a preliminary, let us set down in a few words the essence of the great novel-cycle.

It is the life-history of a musical genius, conceived on a scale that can only be called the heroic. John Christopher Kraft, son of a drunken virtuoso, struggles through a childhood of want and drudgery in a little Rhineland town. Once through the storms of adolescence and conscious of his powers, he flings the challenge of the live musician, the champion of sincerity and strength, in the teeth of the pedantries and sentimentalities of the musical world around him. Beaten in this first fight—by his own intolerance as much as by the Philistines of Rhineland—he enters at Paris on a vaster enterprise which ends only with his life. He has now to understand a whole new musical tendency, often repugnant to his German nature.

Stage by stage his sympathies widen until he can appreciate what is best in the new French school, and even show it a better way. Now, too, by a natural reaction, he understands his native classics better than before. His early music, naive and turgid with those very German faults he denounced in others, grows in true strength and restraint, in bold invention and in broad humanity, till in the end it symbolises the ideal union of French and German musical art. Meanwhile the raw, intolerant youth has become a man of boundless human sympathy. He has been tried by the inevitable losses of the years, shaken by moral falls of which the last and fiercest well-nigh shatters him; but the idealism, artistic and social, of his last years is unappalled even by the near prospect of European upheaval.

Of the vast changing background against which the hero stands out—Rhineland society of the end of last century; social, artistic Paris from then to the eve of the war—of Swiss, Italian, and French provincial episodes, it is hopeless in small space to give any idea. As a whole, however, and in spite of serious faults, the work lives: it convinces us. In aim, as in accomplishment, it is unique; for never before in fiction has literary genius been wedded to so deep a love and so wide a knowledge of music.

Making no attempt, then, to go beyond its range, we see that our *genre* is normally an affair of two elements: musical protagonist and musical background. These two may vary and react on each other endlessly; in extreme cases one or the other may be frankly non-musical. A composer of genius standing out, like Christopher in his youth, against a background of indifference or conservatism—such a situation has still many possibilities for the novelist of to-day. The converse might be hardly less interesting—an unmusical hero, with compensating qualities, thrown into a society which is intensely musical. But at either extreme, and over the wide territory between them, certain conditions obtain.

Knowledge of music, first of all, must go hand in hand with literary skill. One technical 'howler,' and, so far as the musical reader is concerned, whole pages may go straight into the limbo of unreality. Even worse is the misuse of the figurative-aesthetic sort of vocabulary which writers on music have to employ. We can forgive the author a wrong Opus number; what, though, if he applies some jarring, impossible epithet to a work we know? At once we are suspicious. He is a literary man with no real grasp of musical aesthetics, or he is a musician too poor in literary expression to find the right word. Or he is something of both. In any case, our confidence in him is shaken.

About Rolland we can seldom harbour such doubts. That vivid style, with its fiery eloquence; those torrential periods, the rapier thrusts of the short sentences; all this may sometimes be clumsy, sometimes merely violent; but, as a rule, it surely expresses what it sets out to express. The

narrative has many divagations; the action goes on indefinitely after the old 'picaresque' fashion, only modified, and that roughly, by the tenfold sectional division. But all is held together by the superbly-imagined figure of the hero. And we know the author's musical erudition. We may strongly disagree with some of his views (above all, with his anti-Brabms mania), but we acknowledge his right to hold them. As a rule, he may just tell us what he pleases about his hero and about music.

We do not say, of course, that Rolland has always overcome the inherent weakness of this *genre*. That weakness is one which must be taken for granted, like the drawbacks of the Greek chorus or the necessary conventions of opera. It is just this: So long as a novelist keeps clear of 'howlers'—historical, technical, or æsthetic—we have to accept what he chooses to tell us about any music, written or performed, in the course of his work. If he tells us of a second 'Nibelungen' tetralogy composed by his hero, how are we to refute him? We must at least try to believe it; he can hardly append a facsimile score.

But the novelist has another method of convincing us—a sure one, if he can but master it. He can perhaps make us believe that his hero was the sort of man who would do such things. He must definitely banish the delusion that an artist's life can be separated from his art. We are asked to believe a great deal about Christopher; and, frankly, we cannot believe it all. The main thesis, however, we can believe—that he saw the strength and weakness of the German musical classics, took in what was profitable of the modern French school, and embodied in his art the best that was in both. For such, we are convinced, were Christopher's qualities, as shown all through the work: such his natural genius, his sincerity of purpose, his zeal for inquiry, his moral driving power.

We have no space to illustrate Rolland's grasp of general character and motive; but we may now show how firmly he treads in that peculiar domain of the musical novelist—artist psychology. How infallibly, for instance, would the superficial writer have made Christopher an infant prodigy, a young Mozart or Schubert *redivivus*? Rolland knew better. The boy is exploited as such, against his will, by his wastrel of a father. But there is no nonsense about youthful works of genius. 'After a moment of illusion, as he wrote, he saw that what he had written was worthless.' That, surely, is the sounder psychology. Christopher's mind, like Beethoven's, was of the order that ripens slowly.

Here we see the composer at work in his first glow of conscious power: arrogant, intolerant, staking all on sheer intuition, scornful of construction and intellect:

He was permeated with his musical imagination. Sometimes it took shape in an isolated phrase complete in itself: more often it would appear as a nebula enveloping a whole work—torn asunder here and there

by dazzling phrases which stood out from the darkness with the clarity of sculpture. . . . Christopher . . . forced himself to believe that he did no more than transcribe what was within himself, while he was compelled more or less to transform it so as to make it intelligible. More than that: sometimes he would absolutely forge a meaning for it.

Surely there has never been before, in fiction, such an attempt to give an inkling of what goes on in the shadowland of musical creation.

Masterly, too, is the portrayal of the composer in his last stage, when he has won through his storms and trials, when his art has shed the last remnants of self-parade or sententiousness, and artist and prophet within him are reconciled. In one serene image after another, Rolland tries to picture this music to us:

No longer did it show the storms of spring which gathered, burst, and disappeared in the old days; but, instead, the white clouds of summer, mountains of snow and gold, great birds of light slowly soaring and filling the sky. Creation. Ripening crops in the calm August sunlight.

Such descriptions not only make us wish that by some miracle we could hear the music of this phantom composer: they almost give us the illusion that we could recognise it. So complete at moments is the author's triumph over the cardinal weakness of the *genre*.

Bearing in mind these few main desiderata, supremely illustrated in 'Jean-Christophe'—skill in literary presentment, wide musical knowledge, grasp of character, and especially of artist psychology—can we recall any foreshadowings of the musical novel? On the great scale, and by great writers, there are few indeed.

M. Rolland's countrymen have shown in their fiction a spasmodic interest in musical matters. Diderot, who struck out so many new paths, drew a brilliant type of the ultra-Bohemian musician in his 'Neveu de Rameau,' touching on many musical questions of his day. This work, however, is discussion rather than fiction. George Sand understood artists—musicians as well as any; she might have been thought fitted, both by experience and temperament, to write the first good musical novel. 'Lucrezia Floriani,' with its hero drawn from Chopin; 'Consuelo,' with its singer-heroine and its romantic sketch of the young Haydn; these and others might have been much in stronger hands. But unreality, melodrama, and chaotic construction are always coming in to spoil them.

There is no musical tradition in English fiction. Our great novelists have seldom cared for the art. Fanny Burney, daughter of the historian of music, might have been expected to give a lead. She did not, though Captain Mirvan at the opera (in 'Evelina'), perplexed and disgusted at a hero singing when he feels sad, may still creep uninvited into the mind of an opera-goer to-day. Better than any instance in Dickens is Thackeray's little satiric sketch (in the 'Book of Snobs') of the governess, Miss Wirt, playing her 'stunning' variations on 'Sich a Gettin' Upstairs.' Even so

late a writer as Hardy cares for music only as an occasional bit of local background; the delicious instance of 'Under the Greenwood Tree' will occur to all. Meredith, who always writes of the art with sympathy and intelligence, came within hail of M. Rolland in parts of 'Sandra Belloni' and 'Vittoria.' The musical interest in these works is of course subsidiary, but the famous opera scene in the Scala remains a splendid poetic symbol of the whole Risorgimento.

Tolstoi took a Beethoven sonata for the title of a novel. We need waste no words over his æsthetic limitations. Rolland, however, is on his social side a fervent Tolstoian; and the technique of 'Jean-Christophe' bears the stamp of the master, especially in the more realistic episodes. More than that, in his ninth section, 'The Burning Bush,' the author treats the very point which Tolstoi so absurdly illustrated by dragging in the 'Kreutzer' Sonata—the malign effect music may have on a nature already inclining towards moral guilt. But with Tolstoi, artist and moralist are sadly at war; with Rolland, in this tremendous episode, the one rather enforces the other. Only by those in whom the two are reconciled can the moral aspect of music be adequately treated.

It would seem that to-day, when music fills an ever wider place in general culture, the English novelist might more often realise the fascination of the study of musical character, and the wide range of human life which could well be covered by the terms 'musical background' or 'musical atmosphere.' He would have few models outside 'Jean-Christophe,' but the failures of many predecessors should instruct him. In particular, the moral aspect of music needs wary treatment. The incredible things a reader is asked to believe by superficial writers—about the effects of a song, for instance! What patent attempts to cover up weak psychology, what pretexts for sermonising and sentimentality! That 'best seller' of a dozen years ago (with the song in D flat) remains a sufficiently terrible example.

Dangerous, too, is the historical variety, the kind exemplified in Marion Crawford's 'Stradella.' Faint and conventional in psychology, this work has deft construction and apt musical detail. But in such books the hero tends to disappear in the setting; for Stradella's life, as told by tradition, has enough thrills in it to interest a clever plot-weaver, altogether apart from music. It is easy to imagine a Beethoven smothered in trivial historical detail, while the things that matter are his mind and his art.

The most profitable field for the musical novel is surely the obvious one of modern musical society, broadly understood. At one extreme of inconsequent lightness, a writer with the wit and the knowledge might yet do wonders with the theme of E. F. Benson's 'Queen Lucia.' He would of course bring music more definitely into the atmosphere of his story; and he could mightily entertain us by pricking bubbles of pseudo-musical

culture. Or if so inclined, the adventurer could wander in dangerous fields of 'association'—opened up occasionally in 'Jean-Christophe'—where a musical phrase, or perhaps a work, symbolises a mood, a character, or a situation in the story. Or remembering that most poignant early incident, the death of Sabine, he might explore musical telepathy.

Lastly, he may be no more capable than is Rolland of keeping 'purpose' out of his story. Purpose—or call it an ideal—need not spoil a work of art; all depends on its treatment. It would be difficult to imagine an ideal more lofty than the *unanimité* of which Romain Rolland has for many years been a prophet. It means the solidarity—emotional, artistic, spiritual—of all mankind. It knows nothing of social or racial barriers; wars and rumours of wars are antique childishness in its sight, and all the greatest works of art are in harmony with its spirit.

THE DRAMATIC WORKS OF VINCENT D'INDY

By M.-D. CAI VOCORESSI

(Continued from July number, page 468)

'L'ÉTRANGER'—(Continued)

The respective importance of the elements so quaintly blended in 'L'Étranger'—viz., realism and symbolism, to which must be added, if we agree with Romain Rolland in considering the part played by the emerald as not merely symbolic and decorative, the supernatural—is determined by the music. The realistic scenes, especially those in which the coastguard appears, are mere episodes; and although the dramatist has deemed them necessary to his purpose, it is doubtful whether they add to the beauty of the work. From the musical point of view they certainly are the least interesting: even their value as elements of contrast can be questioned. And the revival of the work at Paris has shown that, brief as those scenes are, they can be partly suppressed without affecting the balance and logic of progress.

Although a motive, striking enough in colour and rhythm to be very noticeable, accompanies all references to the emerald, and plays a prominent part throughout the score; although, when Vita casts the gem into the sea and the first storm-waves arise, a mysterious green colouring illuminates the waters, I think we are justified in denying that the emerald should be considered as an active agent. The wonderful storm-music that follows Vita's impassioned appeal to the sea, the darkness, the green refulgence, the strange far-away voices calling, tell their own tale. The storm is no fortuitous event occurring either because it is wanted to bring the action to a close or because the emerald has been cast into the sea. The whole scene embodies the climax of the drama played within the souls of Vita and the Stranger;

it is the poet-musician's interpretation of that drama in terms of purely emotional lyricism. As directly as in the final scene in 'Fervaal,' d'Indy delivers his own message—as Schumann puts it, 'der Dichter spricht.' He has elected to deliver it, not by means of a conflict in the music (as, for instance, he will do in a passage of 'Saint-Christophe' which will be mentioned later), but within the simple and grandiose scheme of that storm in which the orchestra and the duplicate enigma of the green light and distant voices co-operate.

The preponderance of the symbolic factor is accentuated by the fact that all the essential elements in the score centre round the Stranger and Vita—the Stranger's mission, his love for Vita, the conflict in their souls.

From the outset to the final bars, the motive derived from the antiphon 'Ubi Caritas et Amor, Deus ibi est' stands prominent.

In proportion as we study d'Indy's later works, dramatic or instrumental, we meet with an increasing number of motives either borrowed or derived from Church music: some merely quoted, some very thoroughly worked out. In 'Jour d'Été dans la Montagne,' for instance, he uses the 'Assumpta est' from the Vesper service for Assumption Day. In 'La Légende de Saint-Christophe' close investigation would probably reveal the existence of a very considerable number of actual Church-tunes; and the atmosphere of the music constantly suggests their presence.

Needless to say, the fact that a tune may suggest certain words is of no artistic value whatsoever, although it may be useful as a dramatic device—a very crude device. That a tune suggested by certain words may have and often has a specific expressive value, of which the composer may avail himself, is of course quite another matter. To use a simple illustration, it is the sway, the definite expressive quality of its tune, that renders 'La Marseillaise' fit to be used for the expression of patriotic and bellicose emotions in a musical work. Conversely, the tune of another anthem whose words might be equally stirring might, for lack of expressive value, be totally unfit for similar utilization. The same principle applies to motives which, appearing in a work in conjunction with certain words or facts, are subsequently used as leading motives. Indeed, the more we study music the more we realise how greatly certain composers and theorists or critics overrate, consciously or not, the part played in that art by association pure and simple.

Therefore I do not intend, when referring to 'La Légende de Saint-Christophe,' to enumerate the themes which are or might be derived from this or that antiphon, psalm, or response. As regards the theme which plays so great a part in 'L'Étranger,' there can be no question as to its expressive fitness. From the moment when it appears in the brief prelude, twice propounded in tones of quiet, but sovereign authority, its meaning and function are established. Even should we

fail to notice its appearance at the moment when Vita says, 'Thy words are like the very precepts which are read to us in church': or again, when the Stranger alludes to his mission of love and assistance to all mankind, the theme is unmistakably eloquent:



It is from its first notes that the motive referring to the Emerald is derived by rhythmic variation:



To enumerate and to label the themes that appear in 'Fervaa' is a task which the constitution of the score renders justifiable so far as practices of that kind are justifiable at all, but from which in any case no valid artistic conclusions can accrue. To attempt to draw up a similar catalogue of the leading motives in 'L'Etranger' would have the one minor advantage of illustrating a point which is obvious enough in itself: that those motives, few in number, are never actually associated with any particular fact or character (except the 'Emerald' motive above, whose function is chiefly to emphasise the symbol), but stand for something more elemental, more general in purport. As a natural consequence, they can be considered as forming two main groups, one comprising motives of exalted, spiritual character, the other comprising those that are used in conjunction with the idea of adversity, of distress. Most typical of the latter is the following:



which is related to the fishermen's poverty, to their blind hatred of the Stranger, to the terror inspired by the sea.

A closer study of the themes will reveal between those that may be put together in one group a number of affinities, some distant, some close; some resulting merely from analogy in colour, others from rhythmic or melodic relationship which may be as remote as that between the Emerald motive and the 'Ubi Caritas,' or arise from more or less strict imitation.

Generally speaking, no work of d'Indy affords better illustrations of what the composer describes as

... amplificative variation; variation in which the presence of the theme is revealed by the general tonal tenour and by the reappearance, in a constant order of succes-

sion, of certain melodic or harmonic landmarks. It is a kind of musical interpretation or comment, rather than a display of melodic or contrapuntal ornaments.'

For instance, when the Stranger tells Vita the history of his life and struggles, the 'Ubi Caritas' becomes:



The changes in the rhythm, the repeated notes, the rise and fall of the melodic line, transform the authoritative statement into a motive whose narrative, legendary character, is unquestionable.

The method of treatment, and the fact that most themes are distinctly melodic in character, account for the remarkable continuity in the music. 'L'Etranger,' from the musical point of view, might almost be a long symphony, rich in contrasts, yet free from discrepancies. The music is in perfect keeping with the simplicity of the plot: it contains nothing baffling, nothing that calls for particular investigation, except from the purely technical point of view.

In this respect, the score is worthy of careful study. It is wonderful to see how artistically d'Indy derives novel effects from the simplest of traditional means; how in his music all that is, technically speaking, ornamentation, is never other than the natural outcome of the very substance. There may appear to be more signs of imaginative boldness in 'Fervaa'; yet, even from the point of view of technique serving the purpose of imagination, 'L'Etranger' marks a further stage of d'Indy's career, a stage of simplification and organization, a transition between 'Fervaa' and the religious scenes in 'Saint-Christophe.'

From the point of view of expression, the music stands as high in both works. There is less of sensual beauty in 'L'Etranger,' but certainly more concentration. The same simplicity and restraint that make the love-scenes in 'Fervaa,' and specially the character of Guilhen, so touching, are noticeable in the beautiful music that refers to Vita. Nothing florid, nothing redundant, taints the utterances of the Stranger. And the only picturesque scene in the work—the storm—is in all respects strikingly simple and broad. We may prefer the luxuriant imagery of 'Fervaa,' but certainly not regret its absence from a work where it would have been out of keeping; and admire the more austere beauty of 'L'Etranger' without inclining to underrate the versicolour splendours of 'Fervaa.'

'LA LÉGENDE DE SAINT-CHRISTOPHE'

Of d'Indy's dramatic works, 'La Légende de Saint-Christophe' is the one to the writing of which he has devoted the longest time. The score bears the dates 1908-15, but long before 1908 he had begun to plan it. It was produced at the Paris Grand-Opéra in June, 1920, and there is as yet nothing to show whether it will

soon meet with the recognition it deserves or, sharing the fate of 'Fervaal' and 'L'Etranger,' remain unknown to the greater part of the public.

The legendary history of the saint, borrowed from the 'Legenda Aurea,' is treated very freely, and enriched with a considerable number of details. With truly mediæval disregard for historic accuracy, d'Indy introduces in the text and setting anachronisms which would be most bewildering did we fail to realise that they are mere picturesque touches, playing but an illustrative part, and subordinate to the main purpose of the work.

The story runs as follows: Auférus, a giant, proud of his great strength, swears upon his heathen altar to serve the most powerful of masters and him alone. Sages tell him that no power is greater than love's. So he goes to Babylon, and enters the service of the Queen of Pleasure. There he remains, in an atmosphere of festivities and carnal delights, loved by the Queen, but a passive tool in her hands, until the Gold King appears, scattering wealth around him and entralling all whom he meets. The Queen is frightened, and asks Auférus to protect her. But his retort is that gold being a more powerful master than love, his oath compels him to follow the Gold King. And him he serves with the same passivity until the Prince of Evil reveals his mastery over the Gold King. Transferring his services to that new lord, Auférus soon hears of the King of Heaven, against Whom his activities are directed. When he is ordered to destroy a cathedral from which the sounds of the Hymn to the Cross are arising, he feels reluctant; and, having asked the Prince of Evil to lead the way, he sees him quail and hears him confess that the King of Heaven is more powerful.

Wishing to transfer his allegiance to the King of Heaven, Auférus seeks for Him in vain. The historian (who appears with a chorus in the foreground to introduce the subject of each Act and to supply the necessary links between the scenes) narrates how he journeyed to the ends of the earth in quest of the King of Heaven, vainly questioning kings, conquerors, and the Pope of Rome; how the Pope foretold that Auférus would find the King of Heaven 'when white roses cover the branches of the pines,' and how after seven years Auférus returned to his native home.

The succession of events thus narrated supplies the programme of a very beautiful descriptive symphony which forms the first part of the Act, and is followed by a scene in which Auférus meets an old hermit who instructs him in the principles of Christianity, makes him confess his sins, and advises him to redeem them by taking his abode near a dangerous ford and assisting, in the name of Christ, those who wish to cross it. Auférus obeys. During a stormy night we see him refuse his assistance to those who are led by lust, greed, or hatred. But he accedes to the request of a little child, and starts carrying him across the seething waters. Despite his great strength, he totters under

the burden. 'Child,' he says, 'thy weight seems to be the weight of the whole world.' And suddenly the storm ceases, white roses blossom on every tree; the Child reveals Himself to be Christ, baptizes His carrier Christopher, and orders him to go forth and preach His gospel.

Christopher, after having converted many men to Christianity, is arrested and cast into prison. The Prince of Evil threatens to carry away the Gold King's soul unless he receives Christopher's instead. Therefore the Gold King sends the Queen of Pleasure, now his slave, to tempt Christopher in his prison the night before his execution. But Christopher converts the Queen, and gives her the name of Nicea. He cannot baptize her, because there is no water in his dungeon. But on the following morning, when he is beheaded, his blood besprinkles her forehead, and her voice joins in the chorus of voices from Heaven that proclaims the glory of God.

(To be continued.)

THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Concluded from July number, page 477)

The modern player of Bach's string or clavier music has a straightforward task compared with that of the organist. The pianist may feel that the tone of his instrument is not quite what he would choose for the ideal performance of certain Suites, but as the clavichord is obsolete, he has only to go ahead and regard the works as pianoforte music. String tone now is pretty much what it always was, so the fiddler can play his Bach without worrying as to whether the result is like that obtained by the composer. But the modern organist has at his easy disposal a wealth and variety of tone that make the organ of to-day and that of Bach's time different instruments.

At first sight it would appear that the power, variety, and facilities for rapid registration of the modern organ would make it a fine medium for Bach, but as a matter of fact these developments count for less than we might expect. The most powerful stops can rarely be used with good effect in complex polyphonic passages, and rapid registration is of little advantage because so much of the music makes its effect by continuity. Frequent changes of colour or power more often than not merely break the flow. Even the climaxes are to a considerable extent in the music itself, and need little in the way of additional tone. Indeed, where they result from an increased closeness of texture they may easily be spoilt by mere power. Rather will they be helped by a very gradual change of pace, though whether this should be a quickening or a slackening must be decided by the character or mood of the music.

Schweitzer roundly condemns the modern organ as a medium for Bach:

'Our registers are all-voiced too loudly or too softly. If we pull out the whole of the

diapasons and the mixtures, or add the reeds, we get a force of tone that in the end becomes positively unbearable. The lighter manuals are weak in comparison with the Great organ; they usually lack the necessary mixtures. Our pedals are coarse and clumsy and also poor in mixtures, as well as in 4-ft. stops. The trouble comes principally from the change in the disposition of the organs, the relations between diapasons and mixtures having been altered, wholly to the detriment of the latter; but also from the unnaturally strong bellows of the modern organ. In our passion for strength we have forgotten beauty and richness of tone, which depend upon the harmonious blending of ideally voiced stops.

Few of us will go the whole way with Schweitzer. Many—perhaps most—modern organs are too powerful for the needs of the buildings in which they are placed. But they contain stops more beautiful than any Bach ever heard, and, so far as mechanics can aid interpretation, they are likely to lead to better Bach playing than any organ Silbermann put together. But the bigger the resources at our disposal the more necessary it is for us to remind ourselves of the connection between Bach's organ music and the instrument on which he played it.

The composer of to-day writes music for other people to perform, which is perhaps one reason why a good deal of its effect never leaves the printed page. As hardly any of Bach's organ music was published in his lifetime, its performance was confined to himself and a handful of his pupils and friends. We know that his instinct for effect was almost uncanny, and so we have the most practical of reasons for being sure that the character of his organ music was largely determined by the strong and weak points of the instruments of his day. Thus he wrote practically all his organ music in a continuous style, giving few opportunities for changes of stop, and (in the fugues) scarcely a chance of soloing a part, for the good reason that such things could not be done. Again, the full organ of his time was a mild affair compared with that of ours. He could safely write a long piece of four-part polyphony in semiquavers, because he knew that even with all the stops drawn the result would be clear. His pedal department was independent, bright, and telling—his Leipzig organ had a pedal of sixteen stops, against three manuals of twelve, twelve, and fourteen respectively, and of these sixteen stops three were of 8-ft., two of 4-ft., one of 2-ft., one of 1-ft., and four were Mixtures. Of the thirty-six manual stops only two were of 16-ft. A study of the specifications of Bach's organs at Arnstadt, Weimar, and Leipzig is calculated to make us reserve our more heavily-winded stops (especially reeds) for closes and occasional climaxes, or for chordal passages. Probably Bach's organs were on the shrill side, but they were well adapted for

playing polyphonic music. We may revel at times in our wealth of tone, but we must not do so at the expense of the clearness on which Bach counted when writing.

Suggestions for the registration of individual works have been made in the preceding chapters, but it may be convenient to summarise them into general principles.

A moment's reflection will show us that, as a rule, the stricter the form the less scope there is for varied registration. For this reason the fugues, above all, call for discretion in the players of to-day. Modern music, especially that for orchestra, is so full of variety and colour, that the organist is naturally inclined to show that he, too, can be kaleidoscopic. This is all to the good, so long as he remembers that a shifting colour scheme is not generally necessary to musical salvation. A string quartet, a pianoforte solo, and an *cappella* chorus—here are three mediums that can do no more than give shadings of one-tone colour, but which none the less have in their repertory a fair share of the great things in music. And organists who fear that the finest of Bach's organ fugues are tolerable to the lay ear only when served up with elaborate registration, forget that most of these same fugues have long been popular in pianoforte transcriptions—a form which not only limits them to one colour, but also robs them of the splendid sonority and *sostenuto* of their original medium.

Elaborate registration of these works is not merely unnecessary. It is opposed to the spirit of a form whose chief characteristics are continuity and consistency, and whose beauty lies largely in its texture. Any registration that breaks up the flow of the music is bad.

Almost as much out of place is the obtrusion of the subject by means of a solo stop. It can rarely be managed without some modification of the polyphony, or without a hitch—sometimes both. Moreover, it is out of place, because for the time being it changes what should be a polyphonic tissue into a melody and accompaniment. If indulged in throughout a fugue, it turns the work into an *ostinato*. It may be argued that in an orchestral fugue the subject would, as a rule, be made to stand out by means of the instrumentation. But this would usually be managed by a quietening of the other parts, or by a slight addition to the tone, through the bringing on of a group of wood-wind, or even a single instrument; the character of the movement would be scarcely affected. On the very few occasions when soloing an entry is advisable, the device should be used only for a middle voice; and the result should not be so aggressive as to kill the other parts. A fugue is a discussion between friends, not a contest in talking one another down. There is less objection to the use of a powerful pedal stop when the subject occurs in the bass, because it can be managed without a break, is of splendid effect, and (from its position) is likely to detract little from the remaining parts. Even so, however, a powerful pedal reed is

best reserved for the final bass entry of the subject, and in any case is more suitable for slow subjects than for quick.

As was said above, there can be no doubt that many of the best of Bach's organ fugues owe their splendid unity and continuity to the fact that stop-changing during the progress of a movement was practically impossible. Bach undoubtedly remained on the Great in movements in which the pedal is used fairly constantly, and we shall do well to follow his example. Thus the *Alla Breve*, the *Canzona*, the fugues in A major and C major (III., 72), the 'short' B minor and G minor fugues, and a few other examples seem best suited to one manual throughout, as they have no clearly defined middle section. They are all of moderate length, and derive a special kind of unity from the closeness with which they stick to the subject. On the other hand, the long works in A minor, B minor, C minor, E minor, D minor (Doric), and F major are in three well-defined sections: (1) a strong opening movement with pedals, (2) an intermezzo for manual only, and (3) a final portion corresponding to the first. The middle section is invariably light in texture, the writing being usually in three parts. There seems to be no doubt that Bach played such passages on a second manual, resting the pedals partly for the sake of contrast, but probably even more because the couplers had to be worked by hand. (That Bach did not object to a continuous pedal part on the score of monotony is shown by the *Toccata* in F, the *Prelude* to the 'Wedge,' the *Grave* of the *Fantasia* in G, and some of the long *Chorale Preludes*.) There is room for difference of opinion as to the exact points at which we should make such manual changes. Any plan that does not break the flow or do violence to the phrasing is good. Frequently it will be effective to let one hand precede the other by a measure or two.

It is evident that the middle section cannot make its full effect unless the preceding portion is played with a good body of tone. This shows the unsoundness of beginning such fugues with delicate stops. As Schweitzer says, 'It is painful to hear themes that should enter proudly, like those of the A minor or G minor fugues, given out softly on a third manual in a way that quite obscures their real character.' Still worse is the idea of some German editors (Reger among others) that fugues should begin *pp*—even *ppp*—and gradually work up to a *fortissimo* ending. The plan may be effective in the case of a fugue written specially with a view to a long, gradual *crescendo*, as is the case with some examples by Reger himself. Applied, however, to most of Bach's fugues, it fails because it gives us a growth of tonal intensity at points where the music itself demands a reduction. The only long fugue that seems to ask for a steady *crescendo* treatment is the five-voice work in C major, but even here the dignified character of the music suffers from delicate registration. It should begin at least *mf*. The more one considers this question, the more

one sees that any registration scheme that obscures the simple architectural construction of the fugues is bad, however effective it may be in itself. A few years ago there was a reaction from the traditional, stodgy German way of playing fugues *ff* throughout, and players and editors went to the other extreme, aided by the stop-changing facilities of the modern organ. We are now beginning to see that, as a rule, a fugue suffers less from under-registration than from over-registration.

Two fugues that are perhaps best with quiet registration throughout are the A major and the D minor (the 'fiddle' fugue).

The *Chorale Preludes* give many opportunities for the effective use of solo stops. We need not be afraid of an occasional bizarre effect in registering the more picturesque movements. Bach, we know from Forkel, was very daring in this respect:

'His registration frequently astonished organists and organ-builders, who ridiculed it at first, but were obliged in the end to admit its admirable results, and to confess that the organ gained in richness and sonority. Bach's peculiar registration was based on an intimate knowledge of organ-building, and of the properties of each individual stop. Very early in his career he made a point of giving to each part of the organ the utterance best suited to its qualities, and this led him to seek unusual combinations of stops which otherwise would not have occurred to him.'*

His registration of the *Prelude* on 'Ein Feste Burg' has already been alluded to. It is a pity so few other indications of the kind have been preserved. We know enough, however, to convince us that though we must be simple in dealing with the Fugues, we may profitably experiment with the *Chorale Preludes*. Too many players are satisfied with solo stops and accompaniments of tame and conventional character,—partly, no doubt, because they have heard so much about the necessity for playing Bach with dignity and restraint. But many of the *Chorale Preludes* are anything but restrained in emotion, and some are frankly lighthearted—even skittish. Not Beethoven himself was more 'unbuttoned' than is Bach in some of his organ works. Even the Lutheran Catechism could not prevent cheerfulness from breaking in. As we have seen, his *Clavierübung* prelude on 'These are the Holy Ten Commandments' is a gay little scherzo-fugue. He wrote such trifles with his wig off, and we should play them accordingly. Probably most of us who have played the short and picturesque *Preludes* for a good many years have hit on all kinds of delightful registration schemes. Few of them would look well on paper, and hardly any would be effective transferred to another organ and building. But surely that is

* Forkel's 'John Sebastian Bach.' Tr. Sanford Terry.

the whole art of registration, resulting in something so racy and characteristic that it cannot be translated.

We may, then, apply all the modern ideas in registration to a good many of the Chorale Preludes, with this reservation: that in the case of trios or solo stop combinations we very rarely change it *en route*. Preludes of this type come into line with the Trio-Sonatas as a kind of chamber music, in which variety is obtained by the skilful employment of a few constituents, rather than by the addition of new ones from time to time.

The Toccatas, Preludes and other non-fugal movements give us scope for plenty of variety, though we must be on our guard against restless change merely for its own sake. Just as we have to consider the construction of a fugue before deciding on its registration, so we must have an eye to the character and mood of the freer movements. Thus, the Toccata in F is sometimes made the victim of all kinds of tricky combinations, merely because the movement is long and changes are easily made. But the music is so tremendously vigorous that it is ill-suited by delicate treatment. Schweitzer truly says it is most effective 'when played simply with various nuances of the one *forte*.' Speaking of the canon with which the Toccata opens, he adds, 'It is to be hoped that some day the practice will cease of employing the cylinder Swell . . . instead of starting with a good *forte* and leaving the *crescendo* to the dramatic unfolding of the canon.' This fault is not common in England because the cylinder Swell is rarely found, but the remark is worth quoting because it reminds us of what was pointed out above—that the growth of intensity in the music itself will often make the desired cumulative effect with little or no addition of tone.

The antiphony of two manuals is an effect that may be used freely. It is important, however, to distinguish between the cases where Bach evidently requires an Echo (as in the 'Jig' fugue, and in certain of the Partitas), and those in which two well-contrasted *forte* manuals are called for. We have his own indications of the latter effect in the Dorian Toccata.

Now that Mixtures are again in favour, and are more delicately voiced, we might well follow the examples of French and German players and make use of them at other times than when playing full organ. In a lecture on 'The Modern Organ: its Attractions and Dangers,' delivered at Huddersfield in 1914, Dr. Alan Gray said:

'As for Mixtures, I have for many years had an instinctive feeling that Bach calls for them, and that a fugue subject given out on 8-ft. and 4-ft. diapasons is so very dull that it is advisable to couple the Swell Mixture to the Great at the start of a fugue. I am therefore pleased to find that my ideas are confirmed by such an authority as Schweitzer, who recommends this course.'

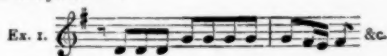
It seems to be supported, too, by Bach's use of the Mixture in this way in the Prelude on 'Ein' Feste Burg.' But there are mixtures and mixtures, and those that can be used in combination with fairly quiet flue work are not yet common.

The registration suggested in the Widor-Schweitzer edition of Bach is far more noisy and complex than one would expect after reading Schweitzer's remarks on the subject in chap. xiv. of his book, though it must be added that the schemes are calculated for what the editors call 'an ideal organ' for the purpose, *i.e.*, a kind of replica of the instrument of Bach's day. Fugues are usually started with foundation stops, reeds, and mixtures. (The foundation stops are supposed to include the fifth and twelfth.) There are numerous changes of stops, tone being built up and reduced stop by stop. Soloing of the subject is freely indulged in, sometimes by means of the pedals taking-over a manual part through the coupler. A typical case occurs in the F major Fugue, where the alto entry beginning in bar 128 (six bars before the pedal brings on the second subject) is soloed, the pedal playing the tenor. As the pedal stops would not be used at such points, some quick changes are necessitated by such 'faking.' But it must be remembered that the editors frankly state that their suggestions 'can be carried out, in general, only with the aid of an assistant for drawing or retiring the stops at the proper place.' As something is happening every half-dozen bars or so, the experience would be a worrying one for all concerned.

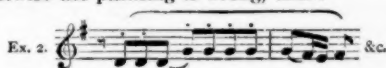
The directions for the registering of a single work sometimes fill two or three wide columns, and a perusal of any one of them is sufficient to make us wearily decide on a simple scheme.

In considering the phrasing of Bach's organ music we cannot ignore the influence of the string idiom, especially in the Trio-Sonatas and other works obviously written under the influence of Italian chamber music. The dead-level *legato* that was once regarded as the first and last requirement in organ-playing has now gone, but not before it had been the cause of Bach's acquiring the reputation for dulness and dryness that he is only just losing.

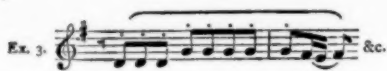
Too many players, however, still keep their fingers glued to the keyboard in playing Bach. They seem reluctant to release repeated notes, with the result that some spirited subjects reach the ear in a stagnant form. It is hardly possible to overdo the detachment of repeated notes in such subjects as:



especially in resonant buildings. It should be observed, however, that the last note of such a series should be as a rule tied to its successor, otherwise the phrasing is wrong, thus:



not :



The phrasing of bravura passages is usually indicated by Bach's division of the hands, shown by the grouping. We may be tempted to play such passages, or large portions of them, with one hand, but it is a safe rule to stick to the original grouping. Fugue subjects should be phrased uniformly throughout the movement. Complex sub-divisions of the subject into motives, suggested by some modern German editors, are usually impracticable save in the simplest passages, so there is good practical reason for not being over-subtle.

In buildings of considerable resonance, pedal passages will gain from a liberal use of *messo-staccato*. The effect to the hearer will be a *legato*, whereas a *legato* at the console too often becomes a muddle in the nave. When the pedal part consists of a series of detached notes it is best played with a *pizzicato* effect, or even *quasi-timpani*, if we have a pedal stop of the right prompt-speaking and definite character. An ordinary passage may by this simple means be made arresting. Repeated octave leaps should be detached, otherwise they are apt to reach the ear as a tame bass. The Trio-Sonatas abound with effects of this kind—passages that suggest the bass of a string band rather than that of the organ. Here are a couple of bars from the Sonata in C, showing both repeated and detached notes :



The greater part of the bass of this long movement consists of detached and octave leaping quavers, and we must aim at giving it the life and point it would receive at the hands of good string players.

The very fact of Bach's organ-music being so continuous in its flow makes punctuation of supreme importance. Marches and dance tunes carry their phrasing in their rhythm, but these long streams of intertwined melody, played moreover on an instrument devoid of accent, are very much at the mercy of the performer. It is hardly an exaggeration to say that wrong phraseology is better than none—indeed, there are so many possible and effective treatments that a bad grouping can hardly be found, save by a hopelessly stupid player. For example, there is only one entirely wrong way of delivering the subject of the Great G minor Fugue—an unbroken *legato*. But there are more right ways than can be quoted.

'The more we play Bach's works,' says Schweitzer, 'the slower we take the *tempi*.' The statement does not apply to English organists. The French and German pace for Bach is slower than ours—especially the German. National character comes out even in so small a thing. The French insist on clarity, the Germans must have time to dot every *i* and cross every *t*, and the English, in music as in everything else, prefer ideas served up in the rough or taken for granted rather than logically unfolded. We have earned a reputation for 'muddling through' in politics, business, sport, and art because of our good tempered pooh-poohing of detail. But after all we do muddle *through*, and in this matter of pace in playing Bach we are surely right in the main. The speed of music, like the life it reflects, has quickened a good deal since Bach's day. What was brilliant then is staid now. If Bach intended a piece to sound fiery and brilliant—as he certainly did in many cases—our business is to make it so. The only limit we need consider in the bravura works is that enjoined by the necessity for maintaining clarity in the polyphonic passages. In a general way the pace settles itself. If it is effective it is good. This is the only practical and common-sense test, because conditions vary so much that the pace that is right for one church may be wrong for another. No performer has so little use for the metronome as the organist, and none has more need of gumption.

Perhaps there is one exception to the demand for clearness. In most *cadenza*-like passages it is probable that Bach's intention is harmonic rather than melodic. A good deal of modern figuration depends for its effect not so much upon our hearing every note, as upon the harmonic basis being clearly defined, which is possible only when the pace is quick. We must not spoil Bach's *cadenzas* by sacrificing the fabric to the note. People who are fond of saying they cannot see the trees for the wood must be reminded that in art, musical no less than pictorial, it is sometimes the wood as a whole that we want to see, even if it be only in a roughish kind of way. Meticulous attention to detail sometimes ends in our not seeing the wood for the trees. These bravura passages are nothing if not fiery. We do not want to hear them as we hear a delicate bit of embellishment of Chopin. They are not strings of pearls, but dashing episodes, put in either by way of contrast to the preceding polyphony, or to give the player a chance of display. Sometimes they have considerable emotional significance, generally of the fiercely impatient kind. We must look at each in relation to its context, and interpret it accordingly. Such passages should rarely be played in strict time. They are best started with some deliberation, gathering impetus as they approach their climax—or climaxes, for sometimes there are secondary ones which must be led up to and fallen away from. When, as is usual, there is a climax at the end only, there should be an acceleration up to the last note. The close of some of

these cadenzas can be made very dramatic. For a general principle as to the registration of such passages we may go to the orchestra. How are they scored? Usually for wood-wind and full strings minus the double-bass. This gives pace without muddle, and if we apply it to the organ we have our powerful reeds and heavy stops in reserve for the massive chords that usually follow. But here as in almost every detail in the performance of Bach's organ works, the player must decide in accordance with his instrument and building. A slavish carrying out of the suggestions in text-books may end in a mere travesty of Bach. On the other hand, if we diligently experiment, sometimes listening to a friend at the console, we may throw the books overboard; our playing can hardly fail to be as full of life and interest as the music itself.

Bach's organ-music is but a modest part of his enormous output. Of the forty-six volumes issued by the Bach-Gesellschaft only two and portions of two others are devoted to works for the organ. Yet he has somehow come to be regarded as the special pride and patron of the organist. Rightly or wrongly, we feel that we are akin to John Sebastian in a way that no pianist or violinist can ever be. We dare not claim that he wrote better for our instrument than for any other. On the contrary, the organ fugues, both in quantity and quality, are if anything slightly below those for the clavier, partly because the standard of the organ fugues as a whole suffers from the largish proportion of immature work. If the chorale preludes had not been almost entirely neglected until recent years, we might have felt that we above all know Bach because in this part of his organ-music he expressed himself with an intimacy for which a parallel is found more easily in literature than in music.

Perhaps the explanation lies in the fact that, in this country at all events, his revival was largely brought about by Wesley, Jacob, and other organists. As a result, despite the present and growing popularity of the choral works, concertos, suites, and the 'Forty-eight,' we still think of Bach as an organ composer who made occasional and brilliantly successful dashes into other fields of creative work. We are wrong, of course, and we know we are wrong, but the feeling persists, and we need be in no hurry to cure ourselves. The world goes round because of such illogical affections.

But much is due from disciples who are specially favoured, or who merely imagine themselves to be. Is our playing of Bach's organ music on a level with that of the clavier works in concert-halls, studios, or even in the good average musical household? Are we helping our pupils and audiences to see Bach whole—the poet and mystic of the chorale preludes, and the polished chamber musician of the trio-sonatas, as well as the writer of energetic toccatas, preludes, and fugues? Or do we limit ourselves to a handful of brilliant and popular works, as an investment yielding a handsome and quick return in technique and reputation?

So much of Bach's organ music is now transcribed for orchestra, pianoforte duet, and pianoforte solo, that it is safe from oblivion without the aid of the organist. These transcriptions, however, increase his responsibilities in another way. The music may be effective in its new guise, but it depends as a whole so much upon the great scale and sustaining powers of the organ that it can never be heard at its best through any other medium. More than ever before the public ought to be able to count on hearing the finest of it played to perfection on the instrument for which it was written. With brilliant performances of the transcriptions in their ears people will expect much of the organist, and his casual and not too clean delivery of a well-worn fugue will no longer serve.

The history of music is a record, at once melancholy and cheering, of the futility of appraising composers till they have been not merely dead but neglected for at least a generation. Survival is a test, but a good stretch of it may be due to tradition and convention. Revival is a much more severe ordeal, especially when the works have to be painfully collected and collated, and given to the public in dribbles during a half century, as was the case with Bach's. Never was there so astonishing a revival. Obscure in his life, though acclaimed by the limited circle to whom his gifts were known, Bach was so forgotten by the next generation that it seemed almost as if he and his music had never been. Yet to-day there is no composer whose future is more assured.

And this future lies in no narrow range. No composer is indispensable in so many fields as Bach. He provides a solid part of the repertoire of violinist, violoncellist, flautist, pianist, choralist, organist, orchestra, and church choir. He is one of the few creators who have worked with equal success in the monumental and the miniature. Who but he has so often and so successfully touched the extreme limits of mood and size? Many composers might have written the little dances in the suites; a few might have produced the Passions and the B minor Mass. Bach did both, and so easily as to make the feat appear a matter of course.

Varied as were Bach's activities, he no doubt had his favourite sphere. Bearing in mind the obstacles he met with in the performance of his more difficult concerted works, choral and instrumental, we may be sure that he was happiest when, as performer and composer combined, he depended upon himself alone. The organ, with its ample resources, must have given him a sense of power and freedom he found nowhere else. Forkel tells us he would improvise organ music for two hours at a time—a long string of movements on a single theme. In the organ-loft, then, he won his greatest personal triumphs and expressed his deepest feelings, and we may well believe that, given his choice, it is there, above all, he would have his memory kept green.

THE END.

Ad Libitum

By 'FESTE'

Warned by Editor that space is valuable this month, must reduce language to bare bones, *à la* Alfred Jingle. Such meagre doings appropriate—brings *Musical Times* into line with modern composers' method of elimination of unessential. (Blessed words—like Mesopot—*but observe with pain that despite paring down modern composer takes long while deliver goods—should carry elimination further—be ruthless—why stop at unessential?*)

More alarms in critical circles during past month—Stravinsky again storm-centre. Leave fighting to advance guard of disputants—one says bubble burst—other equally sure no bubble—epoch-making music. Truth most likely between two. Heard 'Sacre du Printemps' as symphony twice—thrills at times—nary a thrill at good many others—unequal work, very. But thrills unusually potent—made me wish hear work again and again—especially if second part drastically cut. Had no doubt, though, that performance as ballet would strengthen weak spots. Expected Russians provide right choreography—brutal and elemental—know their powers that way. But subject beat them. Primitive methods of hailing Spring far from idyllic—quite reverse—disgraceful goings on—but all in good faith—no harm meant—simple folk—ages dark—very. Fit subject for folk-lore societies, but as for stage representation—Tush! Still one might skirt round border-line picturesquely. But early Russians, as represented by late ones at Princes, dull dogs. When in Spring *their* fancy lightly turned to thoughts of pairing off, no gusto—no 'once-aboard-the-lugger' style—lots of tame calisthenics—kind of thing Lieutenant Muller would have us do a-mornings—knees bend—rise on toes—reach right arm round left shoulder and count vertebrae—if you can—repeat with left arm—again if you can—fatiguing even for lissom Russians—boring for audience—very. Amorous flights hardly more entertaining. Each sad young man selects no less tristful damsel—hauls her on shoulder (regretfully, as if would have preferred sister)—carries her across stage—gently dumps her down—begins fresh batch of Mullerisms. Assembled damsels (now on verge of tears) fall to round games of simple and depressing character. Sokolova, who should do nothing but flit and float, so far wasted—stationary—Patience on monument—holding jaw (literally)—deep in thought—or tense with toothache. In last few minutes of ballet woke up—released jaw—brought house down with frenzied solo dance—saved ballet from utter failure—like top note at end of poor song—fetches 'em—but poor song all the same. Ditto ballet. Tumultuous applause from one section of audience—rich and eloquent silence from another—hisses from yet another. Ayes apparently had it—but ballet

given only three times, then withdrawn—so noes right after all. Personally sorry show poor—had hoped and expected conversion—prepared join in convulsive transports of Henry Leigh, who improvised ballet on his own in stalls—stout work with arms and hands—costly cane (apparently knobbed with gold of Ophir) projecting at dangerous angle—stout gentleman leaving in hurry nearly impaled himself—fortunately dress shirt superstarched—unexpected breastplate—ferrule glanced off—all well—lucky escape—very.

Had no intention of discussing ballets in particular. Began with idea of trying to say how ballet in general strikes plain man such as writer. First, observe ballet audiences (anyway those at Princes) most uncritical mob. Hysterical applause—bouquets—laurel wreaths—no matter whether good or bad work on stage. Believe if disguised myself as Woizikovsky (though figure perhaps obstacle) and capered uncouthly while orchestra tuned up would receive ovation. Advanced members of audience would say choreography of right kind free from hint of grace or rhythm, and music happily devoid of emotion and poetic or literary suggestion—polyphony of rhythm and tonal values juxtaposed all over the shop. Less advanced spectators would beat hands together—cry 'bravo!'—lest they should appear behind times—better be dead than out of date at Princes. Same uncritical attitude makes them swallow all silly affectations and conventions of ballet. A form much overrated—plain man finds choreography often mere distraction when music is good. As for miming, absence of spoken word involves exaggerated facial expression as in 'movies.' Moreover, too little real dancing. Plain man wants more things like the miller's dance in 'Three-Cornered Hat.' Thinks, too, that toe dancing is overdone. Admits its difficulty—tried it himself one morning waiting for bath—humiliating failure—should have begun when many years younger and slimmer—not years slimmer, of course, but inches—or feet. Anyway, difficulty does not justify these Russians overdoing it—effect that of short stilts—stilt-walking ugly—word 'stilted' just fits case. Plain man wonders, too, why stage must be always so dusty—dancers with exquisite shoes—sometimes no less exquisite bare feet—sight for sore eyes till they show soles—black with grime—why? Stage should be like deck of ship—one can eat dinner off it—yet one never does, somehow. If dust necessary for grip use pink dust—match feet and look well on shoes. No doubt plain man Philistine and all behind times—plain man always is. Not a bit ashamed of it.

Still, spent some enjoyable hours at ballet. Wish were more as good as 'Petrouchka.' Odd, when think of it—most poignant and human ballet is concerned chiefly with puppets, while in some others humans no more convincing than animated lay figures. Conducting of Ansermet

one of chief sources of pleasure—few things more picturesque than silhouette against lighted stage. Eloquent hands—captivating beard when seen in profile—not mere hairy extra but real feature—something to swear by, like Beard of Prophet—active and eloquent, too—could have sworn Ansermet produced fine *sforzando* with it one night. Silhouette less kind to late-comers in stalls. Surprising number of profiles unable survive ordeal—too much nose (children of Shem)—not enough chin (decadent youth)—too much chin—several too many in fact (overfed boorjaw)—heads wrong shape—forehead in unusual place—somehow got round behind—skull like plateau with small concavity (bath for canary)—or high and dome-like (excellent for perch after bath).

Suddenly remember space is short, so must hold over further ballet notes till the Russians come again. But must return thanks for valuable health tip. Writer getting on in years—worried about equator—steadily increasing despite hot weather and Spartan diet. Week ago started doing daily extracts from 'Sacre du Printemps'—twenty minutes on rising—unaccompanied of course—marked improvement already. By the time can call it 'Sacre de l'Automne' hope to be once more agile stripling of dear dead days beyond recall.

Angry correspondent sends page advertisement culled from contemporary—asks my opinion—gives his own in no uncertain way—hardly printable in old-established family journal such as this. Page boosting 'Some New Gems of Melody by the famous composer Mr. Frederick Drummond'—alluded to later in page as Drummond *tout court*—like other famous composers, Wagner—Elgar, quite right, treat 'em all alike. Whole page so rich in humour that correspondent shouldn't be angry—ought to see funny side—good in everything, even in fulsome boosting, if you can find it. Wish had room quote almost every sentence—string of pearls—flowers of speech. Here are specimen blossoms:

He has a *fiaire* for touching the hearts of the music-loving public. Whether it be in the big emotional song with the highly dramatic *Finale* or in the delicate ballad that must needs be sung on soft dulcet tones, he is equally at home. . . . Many of his numbers are among the world's biggest triumphs, and his song-cycles sell with a power akin to magic. His songs have such a universal appeal that his fame is world-wide.

Maybe—yet I never heard his name before. My loss, of course, but there you are. However:

A Drummond melody is so hauntingly conceived that it lives in the memory; and, thanks to the care with which he chooses his lyrics, his works are gems which never lose their power to please. The secret of Drummond's success lies not only in a rare gift for melody. He is a keen classical student, and his works bear the impress of his superb musical training. He studied at the Royal Academy under that distinguished tutor, Mr. . . . There is consequently a depth in Drummond's compositions which give (*sic*) them a permanent popularity.

Wonder what Mr. . . . thinks of the extract from Drummond's 'Then will I sing to you,' printed beside this paragraph. Slushy platitudes—no sign of the superb musical training, though of course cannot blame distinguished tutor for that.

The advertisement writer now becomes dithyrambic, although dealing with hard business matter:

This famous composer is now about to enter upon a new and wider sphere of success. Messrs. . . .

Yes; I think a few dots. Don't mind giving famous composer free ad., but must draw line at publishers:

Messrs. . . . , whose business acumen is second to none among first-class publishers

(though they say it as shouldn't)

have, at enormous cost, entered into a contract with Drummond, whereby his imaginative and creative genius can flourish under the best possible circumstances. All Drummond's works for the future will be published by this enterprising firm, and the composer is free to produce just what his inspiration dictates. He will not be fettered by commissions to write this or that style of song or song-cycles. Whenever the composer is specially inspired by a set of lyrics, he will write them up in his own inimitable way, and send the score to the publishers, who will hand the masterpiece on to an eager public.

All the same, should advise famous composer to stick to style of 'Then will I sing to you.' Enterprising firm didn't enter into that enormously costly contract as mere hobby. If they are to get money back he must send them kind of score eager public like. Mustn't wait till 'specially inspired,' or will mess up show by writing music that bears impress of superb musical training, and that would never do. Meanwhile, good news for eager public (aren't *you* getting excited?):

Frederick Drummond's pen has already been busy. Three beautiful songs. . . . Two are big songs which will delight the great emotional artiste (*sic*) who desires to thrill his audience. The other is one of those melodious encore balladettes which, sung according to the composer's inspired instructions, impels one to utter the most coveted commendation 'Isn't it divine?'

There is much, much more in the same strain, including photograph of famous composer engaged in pleasant and profitable task of writing-up special inspiration in own inimitable way—too much engrossed to look pleasantly at camera like you and me—quite right—catch divine afflatus while on wing—worth two in bush—dot it down—send score publisher—waiting to hand on to feverishly impatient public.

Why do I pull leg? No personal feeling in the matter—both composer and publisher unknown to me. But detest humbug—feel it must be pilloried. If no one else do unpleasant job, will take it on—do my best. 'How "humbug"? you ask. Thus: Nobody objects to slush being advertised so long as it doesn't pretend to be something else. But Drummond and publishers trying to run with hare and hunt with hounds. Can't have it both ways. Judging by sample, Drummond simply very ordinary shop ballad compiler (such things compiled rather than composed). Has chosen easy and profitable path—England free country (nominally at all events), so no one blames him. But having signed good fat contract to give least musical section of public what it wants, must not expect rest of us to be impressed with his 'keenness for classical study.' Willing believe Drummond can write good original music—though no signs of it so far come my way. If he can, and deliberately chooses turn out

sentimental tosh, must not complain if classed with rest of tosh merchants. Meanwhile, regret no recognised Order of Biscuit at disposal. If were, should award it—First Class—to writer of advertisement. Something should go to composer of ballettes as well—should toss him Biscuitette.

Restaurant music long since a noisy bore—now become positive obstacle to busy man's taking nourishment. Hungry and hurried last night—unusual experience—the former, that is—tottered fainting into ever-open door of popular restaurant—sank into seat—huge place—got up regardless—dreamt-I-dwelt-in-marble-halls kind of thing. Secured attention of neat-handed Phyllis—gave modest order befitting humble journalist. Crash from orchestra at far end of hall about a furlong away—burly baritone burst into ballad—761 diners ceased stoking—same number of forks suspended between plate and mouth, each bearing due portion of victuals—baritone going strong—alien—throat of brass—forehead of ditto—lungs of leather—glad there is a furlong between us. Meanwhile pangs of hunger developing rapidly—that sinking feeling—beckon neat-handed Phyllis. 'Is food coming?' Phyllis very sorry and all that—cannot fetch food till song over—instructions—much as place is worth. Venture to explain—came for food, not for concert. Have no use for concert just now, but immediate and pressing use for food. Point of view evidently new to Phyllis—nonplussed—calls superior officer; another alien. 'Ver' sorry! No can do; streekt orders—silence while ze museek; she not long now—near feenish.' In support of plea, indicated suspended forks (only 760 now, one impatient client silently wolfing under cover of evening paper). Nothing for it but to wait. When song ended at long last forks got busy again, and Phyllis procured food. Managed to bolt it—then bolted myself just as Leather-lungs got on hind legs for another song. Shall avoid restaurant in future. Don't like this application of old saw, 'No song, no supper.' Good deal to be said for its inversion, though. Dreamt last night was at West-End concert-hall—consulted programme and waited for first song. Attendant approached respectfully—Sorry to keep me waiting, but rule of management, 'No supper, no song.' Tit-bit to-night, 'Côtelette Ernest, with sauce Diaghilev.' Would I kindly wait for song till I have eaten? Would I? Would I not? Cutlet delicious—just decided, after all, much to be said in favour of encores, when woke up.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XIX.—RICHARD DAVY

One of the most attractive items in the programme of the Holy Week music at Westminster Cathedral, in 1921, was the performance of the four-part Passion for Palm Sunday, by Richard Davy, probably the earliest example of Passion Music by

an English composer. Dr. R. R. Terry describes it as 'smooth, easy, and flowing; it displays a very high standard of contrapuntal technique; but, above all, it is expressive, virile, and dramatic.' This most interesting composition is found in an early 16th century MS. belonging to Eton College; though, alas! through vandalism, only forty-three perfect compositions remain out of the ninety-eight which appear in the Index. Of these forty-three, Richard Davy contributed six, namely, 'O Domine celi terreque creator' (five parts), 'In honore summe matris' (five parts), 'Salve Jesu Mater vere' (five parts), 'Stabat Mater' (five parts), 'Virgo templum' (five parts), and 'Salve Regina' (five parts). The 'Pryke-Song' books belonging to King's College, Cambridge, in 1529, contain an 'Autem' by Davy, and there are other compositions by him in the Harleian MS., 1709, St. John's College, and the Cambridge University Library, as well as three three-part songs with English words in the famous Fayrfax MS. in the British Museum (Add. MSS. 5465). Two of his English carols are very interesting, namely, 'Ah! blessed Jhesu!' and 'Ah, my hart, remember.'*

Yet, though we have such admirable specimens of Davy's sacred and secular works, Dr. Terry says that 'as a composer he is entirely unknown to-day,' and that regarding his biography very little is known save that 'he flourished in the late 15th and early 16th centuries.' Up to the present, the only details of Davy's life are in the very brief sketch of him contributed to the new edition of Grove's 'Dictionary of Music and Musicians' (1904)—and these details are one solitary paragraph of less than four lines—by Mr. J. F. R. Stainer. It is as well to give the text in order to show how meagre is the information that has been hitherto unearthed regarding such a distinguished composer: 'Richard Davy or Davys, a composer of some repute, was choirmaster, organist, and *informator choristarum* at Magdalen College, Oxford, from 1490 to 1492.'

After patient research I have not been able thoroughly to unravel the mystery that seems to enshroud the life story of Richard Davy, yet I have succeeded in piecing together a few new facts that may serve as a basis for a future musical historian. First of all, as he was about sixteen when he entered Magdalen College, Oxford, we are safe in dating his birth about the year 1467, and, as has been seen, he was appointed Organist and Master of the Choristers of his College in 1490—remaining in office for two years. Possibly he remained at Oxford for some time longer (probably for the sake of his divinity studies), and became a priest in 1497, at which date Richard Parker was appointed organist.

The fact of Davy being a priest in 1497 disposes of the suggestion made to me a few years ago by a clerk in the Public Record Office, that possibly he was to be identified with Richard Davy, who was granted an annuity of 6*d.* a day on February 15, 1501. This suggestion cannot stand, because the latter namesake was 'a yeoman of the crown, and King's servant,' as is evident from the printed 'Calendar of Patent Rolls' of Henry VII. (1494-1509).

Richard Davy was chaplain to Sir William Boleyn in 1501, in which year was born Anne Boleyn (grand-daughter of Sir William), destined to be the unfortunate wife of Henry VIII. His name

* For much kind help in locating Davy's MSS. I am indebted to Mr. H. R. Collins, Mus. B.

appears in deeds of the years 1505 and 1506; and in the latter year, on May 15, he was a party to a licence of alienation of the Manor of Stiffkey, in Norfolk, to the use of Sir Thomas Boleyn. Another deed mentions him as one of the feoffees in a grant of the Manors of Filby, Possewyk, West Lexham, and Carbrooke (May 15, 1506), to the use of Thomas Boleyn, son and heir of William Boleyn, Knight, deceased.* Apparently the priest-composer was continued in the service of Sir Thomas Boleyn from 1506 to 1516, the principal family residence being Blickling, in Norfolk.

Appropos of Sir Thomas Boleyn, whose father had married one of the co-heiresses of the Earl of Ormonde, an Irish tradition has it that Anne Boleyn was born at the Castle of Carrick-on-Suir, in 1501, or early in 1502. Certainly, the popular idea that this lady's birth took place in 1507 cannot be sustained, as she was a Dame-in-Waiting to the French Queen, Claude, in 1519—a position that could scarcely be held by a girl of twelve! Thomas, 7th Earl of Ormonde, died on August 8, 1515, leaving his immense English estates, containing seventy-two manors, to his two daughters, the elder of whom (Anne) was Dame St. Leger and the younger (Margaret) Lady Boleyn. On the following December 12, the Lord Deputy of Ireland wrote to Cardinal Wolsey in regard to Sir Thomas Boleyn's claim to a portion of the Irish estates, which was contested by Sir Piers Butler, who claimed to be 8th Earl of Ormonde. After much litigation, on October 6, 1520, a proposal of marriage was made between Sir Piers Butler and Mary Boleyn, Anne's elder sister, and an Irish Act of Parliament was passed declaring Sir Piers as lawful heir to Sir James, 6th Earl. Subsequently, Sir Thomas Boleyn was created Viscount Rochford and Earl of Wiltshire, Ormonde, and Carrick; and Sir Piers Butler was created Earl of Ossory.† Henry VIII., in order to settle the family feud, as Prof. Pollard writes, 'arranged for a marriage between Anne Boleyn and Sir Piers Butler,' in 1522; and further, in order to propitiate the Ormonde family the King appointed Sir Piers as Lord Deputy of Ireland, on March 6, 1522. Had Butler's marriage to Anne Boleyn come off in 1522, how different might have been the history of England!

Meantime, Richard Davy was chaplain to Sir Thomas Boleyn from 1506 to 1515, and, as nothing further can be gleaned of him, it is natural to suppose that he died in the latter year. Certainly all his creative musical work that has come down ranges between the dates 1490 and 1513, and the real surprise is that his compositions are anything but 'crude.' Considering his period, his work, as Dr. Terry writes, 'is in every way individual and original.' One feature of the Passion Music is worthy of note, for while the generality of composers give a musical setting of the *Turba*, or 'speeches and cries of the mob,' Davy, in addition, writes choral music exclusively for the dialogue between Pilate and his wife. In other words, the convention of the 15th to the 16th century was to have the Passion Music sung among three ecclesiastics, one being the first Deacon (a bass), singing the part of Christ, the second, or *Chronista* or *Evangelista* (a tenor), the narrative of the Evangelist, and the third, or *Synagoga* or *Turba* (an alto), the exclamations of the Apostles,

the crowd, and others. In Davy's score, a magnificent effect is produced by the glorious setting of the words: 'Vere filius Dei erat iste' ('Truly this was the Son of God'), assigned to the Centurion and the watchers at the Crucifixion. In opposition to the conventional method adopted by other composers, who treat these words 'in awe-stricken accents,' Davy 'makes it ring out as a triumphant confession of faith.' Although the first three *Turba* choruses are missing in the Eton MS., and though the treble and tenor parts are also missing from the four choruses which follow, Dr. Terry has with rare skill supplied the missing choruses of the former from other portions of Davy's own music, which fit the words to perfection, and he has written new treble and tenor parts for choruses 2 to 5 in the same contrapuntal style of the composer and the period, quite a triumph of restoration.

So successful was the performance of Davy's Passion Music at Westminster Cathedral on Palm Sunday that it will probably become a permanent feature of the liturgical services on that day in future, just as Byrd's magnificent Passion Music is associated with the solemnities of Good Friday.

It may be well to add that the appearance of Davy's 'Autem' in the Cambridge 'Prick-Song' Books of 1529 is no proof whatever that he was then alive. As stated above, he probably died in 1515 or 1516.

THE MANUSCRIPT LIBRETTO OF 'FAUST'

BY CAMILLE SAINT-SAËNS, DE L'INSTITUT

(Authorised Translation by Fred Rothwell)

When and on what occasion did Gounod make me a present of this manuscript? I am unable to say definitely, though doubtless it was very shortly after the appearance of his famous work. Interesting by reason of the information it supplies on the genesis of 'Faust,' it is also valuable on account of the numerous musical annotations written on the margin, thus giving us the first spontaneous thoughts of the composer. I feel that these annotations are deserving of being more widely known.

Before undertaking this work, let us glance at the various ways in which French artists have dealt with that episode of Goethe's poem which in the public mind represents him as a whole, just as the episode of Francesca da Rimini sums up the whole of Dante's 'Divine Comedy,' though it is merely a tiny fragment thereof.

In Goethe's poem the name of the young *amoureuse* is Gretchen—i.e., Margot. She is simply the maid-servant of Dame Martha, in whose garden takes place the conversation between the four *dramatis personæ*. The first time I saw Goethe's 'Faust' played in a German theatre I was quite astonished to behold, appearing unexpectedly on the stage during the *kermesse*, a slightly-built brunette who replied to Faust's compliments in scandalised accents: 'Je ne suis pas une demoiselle, je ne suis pas belle. . . . ' and then rapidly hid away in the crowd. She was anything but the ideal fair-complexioned creature with whom Ary Scheffer has familiarised us (coming out of church with angelic mien, while Faust looks on enraptured), or the fanciful creation which Gounod's music has popularised.

* 'Calendar of Patent Rolls,' 1494-1509, p. 484.

† Sir Piers was forced to surrender the title of Earl of Ormonde to Sir Thomas Boleyn, Viscount Rochford, in 1527. This title Boleyn retained till his death in 1537, when it reverted to the Butler family.

Previously we had had the 'Damnation of Faust' by Berlioz, where Marguerite, 'while binding her hair,' sings the 'Chanson du Roi de Thulé,' which the author calls a Gothic song, and which begins with that augmented 4th interval abhorred of ancient music, followed by ultra-modern chromatic successions. Distorted and unlovely though it be, this song none the less possesses the special quality of *character* in the highest degree. From what source then did it draw its inspiration? From the sketches of 'Faust' made by Delacroix, a series of ultra-romantic lithographs in which the person of Gretchen is strangely transformed? It is said that Goethe, when he saw them, affirmed that they completely expressed his own thought. The old, old comedy of great men flattering one another in order to create admirers! The sketches of Delacroix are in the first rank of artistic production, but they do not represent Goethe's 'Faust.'

The Marguerite and the Faust of Gounod differ so strikingly from their models that in Germany the famous opera is given the name of 'Margarethe.'

The Marguerite of Berlioz differs even more from the German Gretchen than does that of Gounod. She does not sit at her spinning-wheel, nor is she accompanied by Dame Martha. Here we have an ideal creature, appearing in a dream, if not in a vision, and Faust orders Mephisto to find her for him. There is nothing of this in Goethe's poem; we now have the French Marguerite, whom our public will accept in no other guise.

When I was a child there took place at Paris a thing delightful to behold: the military retreat, an ingenious combination of trumpets and drums that has long been discontinued. I can still recall the shades of night beginning to invade the Jardin du Luxembourg, the shooting stars—then an unexplained phenomenon—falling across the sky, and the drums and trumpets making a complete tour of the immense vault of heaven and ravishing my youthful senses as the strains alternately approached and died away in the distance. Berlioz heard and rightly appreciated this retreat; and, replacing the drums with *timbales*, blending the plaintive wail of the abandoned Marguerite with the distant songs of the students, he made this the background of a twilight scene, quite charming and striking in its originality, while essentially French in its character.

We are but too well acquainted with the present form of the retreat: not only is there no balanced combination of drums and trumpets, but the refrain itself, quite different from the old one, is executed 'to order,' without either rhythm or time, and in the most anti-musical fashion imaginable. And we are said to have made progress in music because the public has become accustomed to being bored, and rapturously applauds things it is utterly incapable of understanding!

Berlioz insisted on pointing out how different his 'Faust' was from the original. 'I have written,' he said, 'the "*Damnation de Faust*";' in Goethe's poem Faust is *saved*. Many parts of this opera are his own creation, notably the famous 'Course à l'abîme.' Many others are adapted from the Weimar poet, including the 'Chanson du Rat,' which he might well have omitted, for the whole of its value disappears in imitation; the refrain, built up on an untranslatable play upon words, here becomes a platitude:

Aussi triste, aussi misérable
Que s'il eût eu l'amour au corps!

But, after all, platitudes are frequent enough in the text of the 'Damnation of Faust,' and great is the contrast between the wealth of the music and the poverty of the poem. How has it come about that the literary Berlioz, the fervent admirer of Victor Hugo, consented to bless this ill-matched union? Why did the critics, so strict against Scribe and other librettists, show such utter indifference before this anomaly? The gold and diamond embroidered mantle flung over this poverty hides it from view: let us not remove the veil!

On opening the precious libretto of 'Faust,' many are the surprises that await us. In the first place we are struck with the changes made in the work during rehearsal. No doubt some of these alterations the authors would have made of their own accord, but in this particular case we see the influence of the celebrated conductor Carvalho, a nervous man of perpetually changing humour and restless imagination. When he took up an opera, though one that had long been famous and was of world-wide renown, it must bear the impress of his individuality. To quote only one instance: it was he who conceived the strange idea, in the second Act of 'Orphée,' of substituting for Eurydice an 'Ombre heureuse' of which no one had ever dreamt, and which still persists, an outrage on commonsense, in Gluck's masterpiece. As may be imagined, it was far worse when a new drama was brought to him. He had but one thing in his mind—to add his own ideas on to those of the author. The place and time of the action were continually changing; unexpected episodes arose in his excited brain; *morceaux* slowly worked out in the silence of the study had to disappear and make room for hurried improvisations. But all this came to an end when Massenet brought him the score of 'Manon,' containing the imprint *Ne varietur*. At last he had found his master.

'Faust' was originally written in the opéra-comique form, with dialogue. A delightful form, dating back to the most remote times; one to which the public has never been hostile, though it would tend to disappear had it not been retained in the operetta. 'Faust' was performed in this dress until the time when its introduction at the Opéra compelled the abandonment of the spoken word. Many musical treats owe their existence to this event, which gave the work the form it definitely assumed.

Jules Barbier and Michel Carré, interested in the subject, heartily gave themselves up to their task. Their first project was far too long; numerous suppressions or 'cuts' proved inevitable. Any who are curious to know what fragments were omitted will find most of them in the handsome *brochure* of Albert Soubies and Henri de Curzon entitled 'Documents inédits sur le Faust de Gounod.'

In the very first scene, Gounod appreciably abridged the monologue of Faust, where we find a great difference between the French copy and the German original. In the latter, the sound of the Easter bells and the singing of the choir cause the murderous cup to fall from Faust's hands; in the French libretto, he is arrested in his purpose by the fresh ringing voices of the young peasant girls and the rugged chants of the ploughmen as they praise the charms of nature. In the final apotheosis the religious choruses are suppressed.

After this scene, Wagner and Siebel, the master's two pupils, come to converse with him, as in the original. There are here the words of a

Terzetto; I do not know if it was ever written. In the French score, the purpose of the coming of these characters was to inform the public of Siebel's love for Marguerite, to prepare the way for the appearance of the heroine. The *preparation*! This was at that time a dogma, as were the three unities in bygone times. When the Opéra obstinately refused to produce 'Samson et Dalila' I requested an influential person to give me his support. He replied that my work was not playable, because the character of Dalila was not *prepared*.

However it be, Wagner and Siebel disappeared from the first Act, then known as the Prologue. They reappeared only in the following Act, Wagner to recite a few bars of the 'Chanson du Rat,' fortunately interrupted by Mephistopheles, and Siebel to become the youth who is chastely in love, as we know, with Marguerite.

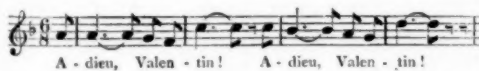
It is with Mephistopheles that the musical annotations begin, written in pencil on the margin. The first are of no great interest, and differ but little from the finally accepted text. Here the principle of the *preparation* served the authors well.

In Goethe's poem Mephistopheles causes a number of women to appear before Faust, and when later on he accosts Gretchen, it is by chance: the old *savant* who had hitherto lived alone with his musty old volumes and his retorts, when transformed into a young man, falls in love with the first pretty girl he meets.

Here we have the ravishing vision of Marguerite at the spinning-wheel, to the accompaniment of heavenly music, awakening love in the heart of Faust and deciding him to affix his signature to the devilish pact.

And now we come to the joyous gaiety and excitement of the *kermesse*. May I be permitted to state at this point, and in parenthesis, how greatly I deplore the fact that at Paris, as everywhere else, this *morceau* is distorted and misrepresented by too rapid a *tempo*. The deliciously charming 'Chœur des Vieillards' becomes a gross caricature, and the *ensemble* is nothing but an inharmonious and displeasing hullabaloo.

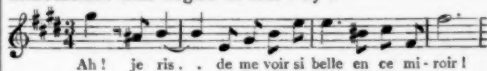
Then followed a farewell scene between Valentin and Marguerite, the occasion of a long duet which Gounod set to music. This scene was a mistake, and ought to have been dispensed with; it disregarded the effect of the appearance of Marguerite on the occasion of her first meeting with Faust. But it was a delight to hear Madame Carvalho in the rôle of Marguerite, with that incomparable voice and wonderful delivery of hers. The final *ensemble* of the duet:



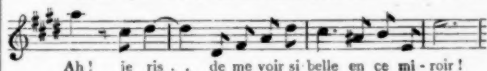
seemed to reverberate in the orchestra when, previous to the 'Air des Bijoux,' Marguerite says pensively 'Me voilà toute seule!'

It must not be imagined that the song of the 'Veau d'Or' was a spontaneous production, like Minerva springing fully armed from the head of Jupiter. The Calf, in the first instance, was a Beetle which had proved very successful. As this original song did not please—I do not know why—the authors tried several others, of which not a trace remains, before deciding upon the one with which we are acquainted.

To proceed to the following Act. With the 'Air des Bijoux' we enter upon interesting musical annotations that began in this way:

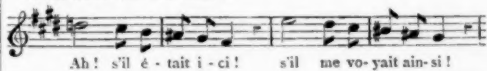


Ah! je ris . . de me voir si belle en ce mi - roir!



Ah! je ris . . de me voir si belle en ce mi - roir!

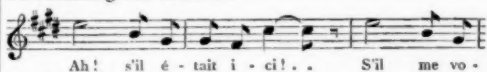
And later on we find:



Ah! s'il é - tait i - ci! s'il me vo - yait ain - si!

Fortunately these octave leaps and unnecessary modulations have disappeared.

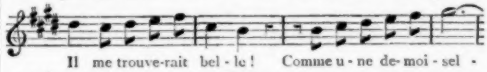
Nor has there remained any trace of these changes on resuming the motive:



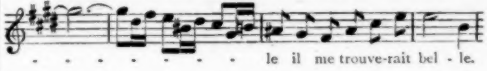
Ah! s'il é - tait i - ci! . . S'il me vo -



yait ain - si! . . Comme u - ne de - moi - sel - le,



Il me trou - vait bel - le! Comme u - ne de - moi - sel -



le il me trou - vait bel - le.

Lastly we find the hint of a *Coda*:



Ah! s'il é - tait i - ci!

which was left unfinished.

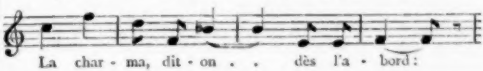
Now we enter into the drama . . . and also into the tragi-comedy of endless changes and modifications introduced not only at the rehearsals but even at the public performances, year after year. As each theatrical season came round and the work was taken up afresh, the indefatigable conductor brought forward new ideas, and the authors, not having the courage to oppose him, adopted his views. There were cuttings here, and additions there, along with a general upsetting of the order of the scenes.

Originally the third Act began at a cross-road: 'On the right, the church; on the left, Marguerite's house. Near the threshold a stone bench in front of which stands a spinning-wheel. In the centre, a fountain.'

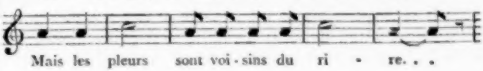
Young maidens entered singing, carrying pitchers on their shoulders as they made their way towards the fountain. This took up an entire scene, with choruses carrying on a dialogue and a *coryphée* named Lise, who was to sing three couplets. Three were evidently too many, for Gounod retained only the third, as follows:



Le beau sé - duc - teur . . vè - tu d'or,



La char - ma, dit - on . . des l'a - bord:



Mais les pleurs sont voi - sins du ri - re . .



The final bars are missing; it is the termination of the air resumed by the chorus which alone has been retained, the cross-road having disappeared to give place to Marguerite's chamber. We can do no more than form suppositions regarding the harmonies which were to accompany this dainty couplet.

The maidens having departed, Marguerite sat down at her spinning-wheel and sang the air: 'Il ne revient pas! . . .', which, after frequent curtailments and restorations, has finally disappeared. All the same, this is one of the finest pages of the entire score. The fact was that *prime donne* regarded it as fatiguing and not sufficiently effective!

Afterwards came Siebel, as at present, to console the poor abandoned girl. The annotations point to music different from that with which we are acquainted, and which would seem to be preferable:



Marguerite entered the church; then there came up Valentin and a few soldiers singing 'Déposons les armes' and the scene continued with long couplets by Valentin, responded to by the chorus.

These couplets were written, as evidenced by the words, *fait-Sib.*, noted down by the author, but no trace whatsoever remains of them. They have been replaced by the popular chorus: 'Gloire immortelle de nos aïeux' taken from the unfinished score of 'Ivan le Terrible.'

Valentin entered the house and Siebel the church which, by a mechanical artifice that the huge stage of the Théâtre-historique rendered possible, filled up the entire available space and showed the interior of the building. It was as accompaniment of this impressive scenic effect that Gounod wrote the orchestral prelude which precedes that of the organ, a characteristic touch carrying us away from the emotions of the theatre and bringing us under those of the sanctuary by means so simple that it is impossible to admire them too much.

Berlioz, when dealing with the first performance of 'Faust,' made legitimate sport of a Mephistopheles

retiring before the pommels of swords raised in the form of a cross, and yet showing no fear of a genuine cross by entering the church as he would a mill. In the 'Faust' of Goethe, it is not Mephistopheles who torments Marguerite, it is an evil spirit. But at the Opéra, what was to be done? Could a first-rate singer be curtailed to so short, and yet so important, a scene? In one of the numerous avatars of the play there had been discovered a subterfuge. Marguerite did not enter the church; just as she was crossing the threshold, she was stopped by Mephistopheles suddenly issuing from behind a pillar. This version did not last long; the scene went back to the church, which it ought never to have left, and the public gave no sign of noticing the anomaly that had shocked Berlioz. This scene, however, sometimes preceding and at other times following the death of Valentin, went through many oscillations before settling once for all in its true place.

The chorus 'Quand du Seigneur le jour luira' is written in the libretto in C minor and bears the annotation: 'Transpose to F minor.' The words that follow admit of other music, which has not been preserved:

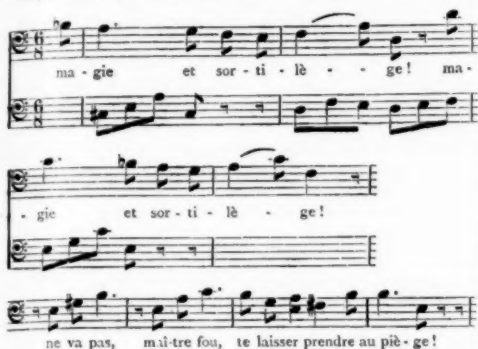


accompanied by the same annotation, 'in F minor,' which here is incomprehensible.

The 'Nuit de Walpurgis' gave occasion for many different attempts. I remember one rehearsal in which a band of figurants, cheaply costumed as witches and riding their brooms, leapt about like madmen showing their heavy shoes and raising clouds of dust. There must also have been a chorus of real witches, singing and dancing round a cauldron filled with some blazing liquid. We read in Gounod's handwriting: 'Grande ritournelle pour la chaudière.' Ritornello, cauldron, and witches have disappeared, though afterwards, when the work was taken up again, witches and cauldron reappeared at the end of the Act. The words alone are given in the libretto; here is the music:



On another occasion Faust, in the presence 'of queens and courtisans,' sang a drinking-song which has disappeared without leaving behind any regrets. In the original version, however, just as, following the insinuation of Mephistopheles, he was taking up a goblet, the phantom of Marguerite appeared before him, and Mephistopheles thus accosted him:



When 'Faust' was transferred to the stage of the Opéra, everything pointed to the necessity for introducing a ballet, a thing impossible at the Théâtre Lyrique. Would it be believed that Gounod suggested that I should write the music of one? At that time his religious ideas, he said, forbade his undertaking such a task. The manner in which I accepted his offer was a disguised refusal. He understood, wrote the ballet himself, and never had occasion to repent doing so.

The first evening, while the beautiful Marquet in Grecian costume was evoking visions of Phidias and Praxiteles, motionless women on each side of the stage bore perfume-burning censers whence issued streams of greyish-white smoke which was wafted towards the spectators. The latter were eagerly sniffing the delightful odour when a frightful smell, resembling that emitted by blue lights, spread all over the theatre. . . .

The Prison Act began originally with Marguerite as a mad woman, in a scene which has disappeared, as has also the greater part of a long duet between herself and Faust. No *prima donna* could have endured the fatigue of such an Act, following immediately upon the others. Gounod told me that he greatly regretted the mad scene, of which unfortunately he did not allow me to hear a note. No other trace of this remains than the indication 'F sharp minor' in the composer's handwriting, calculated to awaken a sense of keen regret, for there is not a single *morceau* in the whole work written in this key, with the exception of the prelude of the Act, originally intended as the preparation for this scene. Only this fragment of the great duet remains:



Later on, in the following passage:

Faust—Oui, mon cœur se souvient! mais suis-moi!
L'heure presse! . . .
Marguerite—Pourquoi détournes-tu les yeux?
Embrassez-moi, Seigneur! ou bien je vous embrasse!

we find this modification, written by Gounod:

Faust—Oui, mon cœur est à toi! mais suis-moi!
L'heure presse! . . .
Marguerite—Non, reste encore! et que ton bras
Comme autrefois au mien s'enlace!
Faust—Oh ciel! Elle ne m'entend pas!

The work of Gounod's has achieved a glorious destiny, though the path of fame was not an easy one to follow. In contradistinction to certain works gradually launched on a successful career through judicious advertising, 'Faust' was subjected, from its first appearance, to a degree of hostility which has never been relaxed. This fine production—at first not sufficiently Italian, then not sufficiently German, now regarded as too simple because it does not respond to that craze for exaggerated complication which is the bane of the new style of music, attaching prime importance to the human voice which it has become the fashion to disparage—has always had on its side the masses who do not trouble about theories, love to understand what they hear, and, when they see singers on the stage, naturally consider that they are there for the purpose of singing. The above-mentioned *brochure* of Soubies and Curzon establishes the fact that, in spite of a malevolent press, 'Faust' has almost invariably attracted the crowds; inadequate receipts have been so infrequent that it is unnecessary to take them into consideration.

When 'Faust' crossed Paris to find a new home at the Opéra, it was an event of importance. Everybody predicted a catastrophe. Some feared, others *hoped* that the music of Gounod, with its quiet and unobtrusive orchestra, would pale into insignificance by the side of the famous works which formed the basis of the repertory. The 'Garden' Act, more particularly, would be literally annihilated on that immense stage. This Act of tender and delightful love-making just missed being omitted—at one time it was considered doubtful whether it should be altogether suppressed. The fear was expressed that it would not be *effective*!

Giving the lie to these evil predictions, it was found that the clear, simple, and yet delightfully coloured orchestral music of Gounod acquired its full value and importance in the large *salle*, bringing with it a charm it had not hitherto known. How comes it that this lesson has not even yet been understood? Why does one persist in resorting to sheer noise and parasitical complications which quite drown the human voice instead of sustaining and supporting it?

The reason is that there are two kinds of simplicity. There is that of the simple-minded, of which it is unnecessary to speak, and there is another simplicity, which attains to the highest consummation of art. But this latter it is not given to everyone to reach.

The 'Subject Index to Periodicals'—music section, price 2s. 6d.—issued by the Library Association at Stapley House, 33, Bloomsbury Square, should be on the shelves of anyone who likes to read or has to write about music. It indexes about 3,500 articles on musical topics that have appeared in about ninety periodicals in the years 1917-19.

Music in the Foreign Press

EGON WELLESZ

The Frankfort *Neue Blätter für Kunst und Literatur* (May 15) provides information on Dr. Egon Wellesz, and on his lyric play, 'Prinzessin Girnara,' which was recently produced both at Frankfort and at Hanover, and is giving rise to much discussion. Alfred Sandt briefly surveys the composer's output:

Dr. Wellesz is a pupil of Schönberg. His early works show in a measure Debussy's influence. His pianoforte pieces (Op. 9), his Idylls (Op. 21), inspired by poems by Stephan Georg, his songs (Op. 22) are described as full of interest. The writer also praises the String Quartets, of which the fourth is a striking instance of Wellesz's terseness, its five movements consisting of four hundred and thirty-two bars in all.

In the same writer's opinion, 'Prinzessin Girnara' shows to the full Dr. Wellesz's power of melodic expression:

No ornaments, but lines remarkable for their purity and vigour, which lead to glowing climaxes. The themes are broad, and, through their very vocal character, lend themselves to the expression of exalted solemnity; their plastic possibilities are exploited to the uttermost, with telling effect.

In the *Zeitschrift für Musik* (second June issue), L. Wüthmann, after acknowledging the composer's earnestness of purpose, and praising parts of the work, complains of the 'unbearable cacophony' of certain passages.

NEW DEPARTURES IN SCORING

The *Nouvelle Revue Musicale* (June) gives the following description—borrowed from the daily *Comœdia*—of the score of Darius Milhaud's new Ballet, 'L'Homme et son Désir':

Twelve solo instruments, comprising neither horn, nor bassoon, nor trombone; a vocal quartet in the band-pit, and eighteen percussion instruments, eked out by tooters and whips.

BUSONI

The June issue of *Il Pianoforte* is devoted to Busoni, and comes as a very useful complement to the Busoni number of the *Musikblätter der Anbruch* (January, 1921).

Dr. Leichtenritt considers the part played by Bach's works in Busoni's development as a composer. Alfredo Casella, after offering some interesting remarks upon Busoni's greatness as a pianist, writes:

'It has often been alleged that the interpreter should remain a mere servant of the creative artist. I do not quite agree; yet I believe that the ideal interpreter should be altogether impersonal. But when I hear Busoni, that colossal artist, who deals with the works of the loftiest geniuses not humbly, as a priest performing a rite, but with the pride of a conqueror, I almost feel my conviction falter. The truth, however, is that Busoni is a magnificent exception: he is a creator rather than an interpreter.'

E. J. Dent's article on Busoni's 'Doctor Faust' is translated from the *Athenæum*. Attilio Brugnoli writes on 'Cerebrality and Paradox in Busoni's art.' He considers that if Busoni is accused of being too 'cerebral' in his interpretations, it is because he keeps perfect command over his nerves. His sensitiveness is profound and far-reaching. What is paradoxical is that he should be so restless in his

quest for improvement. Four times he has made a fresh start in the practice of his instrument. And, after writing many works in pure classical style, he came to the conclusion that the idiom which so many composers of genius had used was nearing exhaustion, and advocated the use of intervals smaller than the semitone, and other innovations.

RUSSIAN MUSIC OF TO-DAY

The *Revue Musicale* for July is entirely devoted to contemporary Russian music. Boris de Schloezer's article on Scriabin covers ground which is better known in this country than in France, where Scriabin's works have never roused much interest. A few paragraphs by Lazare Saminsky on Gniessin and on Miaskovsky make us thirst to know more about these composers—especially the former, who is described as:

... possessing the fervid mind of an Eastern priest, and combining modern refinement in thought with a fine archaism in expression.

Henri Forterre's article on musical conditions in Soviet Russia teems with interesting information. The writer lived three years under the Bolshevik régime, conducting both at Petrograd and at Moscow. His statements of facts and the statistics which he gives are equally depressing. He lays stress upon the nefarious results of the substitution of State organization for private initiative, to which music in Russia owed so much of its former progress.

Important articles are devoted to Stravinsky by E. Ansermet and to Prokofiev by B. de Schloezer.

STRAVINSKY

Ansermet's contribution is interesting for its clear statement of the aesthetic principles from which, according to him, Stravinsky's works proceed, and for the workmanlike way in which he endeavours to illustrate every point he makes.

He considers that Stravinsky is guided, first and last, by 'a profound sense of life and inexhaustible musical imagination.' His art he describes as thoroughly objective:

We may see in his music mere notes, or perceive its message to our mind. That music works like so many metaphors, and calls for active reactions on the hearer's part. Stravinsky never resorts to self-confession nor to actual description, whether matter-of-fact or romantic. He disengages the essentials of every object or topic, and translates those essentials into purely musical forms. The spirit that guides him is that of the mediæval artisan, who was chiefly concerned with practical considerations of fitness, not that of the modern artist intent on achieving ideal beauty. His works may not represent an ideal of structure: but they are written to be heard. People think he is in quest of picturesque effects when he is merely pitting volumes, weights, and densities against each other. It is essentially in his style that his individuality reveals itself; a style which derives from the interdependence and mutual reactions of the various elements rather than from the quality of those elements considered singly.

The writer illustrates this assertion by adducing many musical examples, and discussing them at length. His conclusion is:

The further Stravinsky proceeds, the more he feels impelled to seek the hall-mark of his works in purity and frankness; yet he differentiates them even more sharply from their subject, but only the better to effect the reunion of the two in our minds.

PROKOFIEV

Boris de Schloezer considers that the chief idiosyncrasy of Prokofiev's music is :

... its character of energy, the will-power expressed in it. No violence, no explosion of passion, but a uniform, almost mechanical, tenseness; no shades, no *chiaroscuro*, but sharp, definite lines. His latest tendency is to give greater preponderance to melody, to eliminate ornaments and harmonic complications. His scoring makes, not for mellowness, but for clear-cut contrasts. He ignores tender emotions, and psychology plays no part in his work.

Prokofiev, born in 1891, is a pupil of Liadof for harmony and fugue, Witthol for form, Rimsky-Korsakov and Tcherepnin for instrumentation; later he studied composition with Sergei Tanéïev and pianoforte-playing with Essipova. In 1914 he was awarded the Rubinstein Prize for pianist-composers. He has written, besides 'Chout,' three operas, one of which is to be produced next season at the Metropolitan Theatre, New York; three tone-poems; a 'Sinfonietta' and a 'Symphonie Classique'; three Concertos, five Sonatas, a 'Humorous Scherzo' for four bassoons, and various other works. In the same issue Emile Vuillemoz declares that 'Chout' is an important landmark in the evolution of musical art, a work instinct with vitality, cheerful, youthful, which 'spontaneously fulfils some of our innermost and most cherished hopes.'

In *Il Pianoforte* (June) Darius Milhaud, writing from Paris, declares that 'Chout' lacks construction and inner logic, both of which he finds in the composer's 'Scythian' Suite. In his opinion, Prokofiev's melodic ideas are never convincing.

FAURE'S SECOND QUINTET

In the *Revue Musicale* (July) Alfred Cortôt praises the lofty inspiration, the perfect architecture, the richness and simplicity of the French master's latest work, which was played at the Société Nationale.

THE MODERN PIANOFORTE CONCERTO

After reviewing the innovations introduced in that particular form of musical work since the days of Liszt and Brahms, Paul Emerich (*Musikblätter der Anbruch*, June) notes that :

We have as yet no instance of a radically modern Pianoforte Concerto: neither Schönberg nor Schreker, nor the French nor British innovators, have touched that form. Perhaps the difficulty of the task of differentiating the colour-range of the pianoforte from that of the orchestra acts as a deterrent.

DESECRATIONS

In the *Courrier Musical* (June) Vuillemin protests against the adjunction of dancing to music which masters have written for no such purpose :

Bach, Beethoven, Wagner failed to foresee Duncanism. Either the dance which we now see to the music of the Suite in D, of the Funeral March from the 'Eroica,' and of Isolde's Death, has no connection with the music—in which case it is odious—or it truly expresses (a point on which I have my doubts) Bach's faith, Beethoven's pathos, Wagner's lyricism—in which case it indecently exhibits, in the glare of the stage, what composers of genius had elected to entrust to the voice of music unassisted.

A COLLABORATOR OF LISZT

In the *Signale für die Musikalische Welt* (June 22) Georg Richard Cruse describes the musical activities of August Conradi (1821-73), who is chiefly known as a composer of light music, but who during the 'forties wrote no less than five symphonies.

Liszt, we are told, probably met Conradi in 1842, and soon afterwards took him as assistant. Conradi is responsible for the scoring of Liszt's 'Tasso,' of his 'Goethe Festmarsch,' and of ten minor works, most of them unpublished. The writer believes that he has also scored 'Ce qu'on entend sur la montagne.'

TABLOID CRITICISM

On May 28, 29, two Wagner Festivals were given at the Paris Concerts-Pasdeloup. Darius Milhaud's notice (*Courrier Musical*, June 15) consists of three words in bold capitals, 'Down with Wagner.'

In his notice of a previous concert, the same writer expressed the hope that :

... next year we shall hear less of Beethoven and of Wagner, more of Mendelssohn, Schönberg, Bartók, Prokofiev, and Erik Satie.

A PARADISE FOR CRITICS

After remarking that writers in musical journals are able to devote more thoughtful consideration to their verdicts than those who write in haste for daily papers, Edwin Janetschek (*Zeitschrift für Musik*, second June number) continues :

Our concert- and theatre-goers eagerly await the notices in their favourite daily, so as to readjust their opinion and determine what their attitude towards works and artists is to be.

A LITTLE KNOWN WRITER ON MUSIC

The May issue of *La Critica Musicale* contains picturesque effusions on the mysticism of music, on Beethoven, Wagner, and Debussy, by Giuseppe Vannicola (1877-1915), a violinist and writer, who in the former capacity was Balestrieri's model for his appalling 'Beethoven.'

BACH AS HE WAS KNOWN

In *Le Ménestrel* (June 3) Ch. M. Widor outlines the history of the organ class at the Paris Conservatoire :

Fifty years ago Bach was practically unknown there. I can remember how moved the kind, gentle Ambroise Thomas (the Director until 1896) was after hearing one of the Chorales played at an examination. 'What wonderful music!' he exclaimed, 'How can it be that we know nothing of it! Where does it come from?'

PUCCINI

In the *Frankfurter Zeitung* (quoted in the *Revue Musicale*, July) Paul Bekker describes Puccini's works as the exemplification in operatic form of musical comedy methods :

Rodolphe, the insipid Pinkerton, Cavaradossi, are mere musical-comedy tenors with the additional gilding of the lyric stage. Mimi and Madame Butterfly hail straight from 'Mignon.' Musette is a musical comedy type *par excellence*. The structure is that of musical comedy: a succession of small pictures, without the slightest organic connection. You could transfer any song or duet from one work to another: for everywhere the music repeats the same trivialities.

M.-D. CALVOCORESSI.

ENGLISH FOLK-SONGS AND DANCES

FESTIVAL AT THE KING'S THEATRE, HAMMERSMITH

For me, and, I suppose, for many others, who are indebted to the English Folk-Dance Society for first sight of its intriguing figures, the words 'country dances' will always call up memories of a chain of youths and maidens—young England incarnate—flung with inimitable grace, after the manner of a Wedgwood frieze, across the dead black background of a stage. Purists might claim that they would have appeared truer to type, and to the simile, had the background been the ethereal blue of summer skies, but these joyful and anonymous young persons, clad in a kind of homely uniform—the girls wearing butcher-blue high-waisted frocks, with a slight girdle of carmine, white stockings, and black shoes with carmine bows, the men in soft white flannels, set off with gaily coloured braces and rosettes—in treading out their ordered intricacies on a green drugget, imparted such a convincing illusion to the sword that one might almost smell the sweet fragrance of bruised grass. Mr. Cecil J. Sharp's essay in propaganda work for London suffered nothing from confinement within walls.

Many have recognised that he has performed a great service to all Englishmen who value their birthright, and particularly to musicians, in devoting his life to the rescue from threatened oblivion of many traditional tunes and measures, of which no record existed on paper. But few can have had any conception that the subjects of his labours were such gems of beauty until they heard and saw them at the Festival held at the King's Theatre, Hammersmith, from July 4 to 9. His objects were in the fullest sense philanthropic, the motive solely a desire that people at large should share in the jolly and vital things he had found.

I use the word 'vital' advisedly, because after attending the performances I felt that it best described their leading characteristic. These relics of an England still 'merrie' contain the essence of recreation and entertainment—indigenous melody, spontaneous, yet concerted movement, opportunities for mimicry, and, best of all, for 'dressing up.' Your shy English folk rarely give such proof of nationality as when the donning of mummery's dress affords excuses for throwing overboard the stifling mannerisms of convention. It flashed across me that the unique success achieved by Gilbert and Sullivan was explained by the approximation of their products to the ideal national recipe of folk-dance and song.

London fell under the spell of the Russian ballet. Instinctively we were drawn to pay tribute to an art-form of essential significance, albeit rooted in a nationality widely different from our own. It rang true, even to us foreign spectators. The art of the English Folk-dancers rings as true, but its significance is bound up with our very origins. For two pins we would join in its half-remembered ritual. Rather jolly it would be to take a hand in 'Goddesses.' Here are figures no whit less graceful, after their own kind, and far more spontaneous than those the Russians fitted to 'Papillons' with such consummate artistry. And take the sword-dance, 'Earsdon (Rapper),' with its doggerel song 'calling on' the six dancers who as 'Philistians' finally blind Samson with their crossed swords. Its simple pantomime is as eloquent and primitive as anything in the ballet version of 'Kikimora,' the cat-ridden witch, which we had thought perhaps inimitable.

But since, in the four changes of programme, there were embraced over five-and-thirty country dances, a score and more of Morris dances, and half-a-dozen Morris jigs, criticism must remain general rather than exhaustive. The point I would make is that there was not one but had its individual charm. The very names of some—'Gathering Peascods,' 'Jenny Pluck Pears,' 'The Oaken Leaves'—are sufficiently indicative of their origin at half-forgotten seasonal festivals where the recurring yearly miracles of birth, fruition, and death all along the countryside stood as prototypes of those other eternal mysteries of human mating, which on ultimate analysis will be found to lie at the root of all the arts of expression. The ingenuity and variety of the 'evolutions,' to borrow a naval term, are as captivating as their apparent simplicity.

That their success as a spectacle depended on the expertness of the dancers was revealed when a company of children, among a group of singing-games, performed one or two of the same dances. To cast the slightest aspersion on these fairy mummerys, whose artless enjoyment in their task exercised its customary irresistible fascination, would be the height of boorishness and is very far from my intention, but it was seen that the symmetry of a figure demanded nicety to a matter of inches in the position of individual performers.

The presentation of the Ampleforth Sword-Dance Play marked perhaps the culmination of interest. It must be left for those who have had the opportunity for studying folk-lore to discuss in detail the symbolism and significance of folk-plays. Doubtless they are parables of life and love. To the lay witness, the admirable fooling and inconsequent jests of this one made an immediate appeal by reason of appearing ineradicably English. Antagonism between King and elderly clown, rivals for the hand of woman, is typified by the fumbling of the Clown with his lines. 'Say it again and say it right!' says the King, with a terrifying scowl and flourish of his drawn sword. Anon Clown 'calls on' six smocked and gaitered sword-dancers, and while they thread a seemingly interminable maze, there is lovers' play and rivalry in the background. Suddenly, at the crossing of swords, Stranger steps from among the audience, the 'cross' of swords is placed about his head, and, at their drawing, he falls dead. The dancers flee in panic, only to be again 'called on,' and severally to deny having killed him. Dead he remains, however, and, at the instance of King, all kneel to chant a requiem. Since it is Clown (who, by the way, recognises Stranger as his son—'I got him this morning before I got my breakfast') that recites the verses, it need cause no surprise that they have not the remotest reference to the matter in hand. The next protagonist to appear is Doctor. An outlandish figure of fun, with straw hat, great drooping moustache, and spectacles, he comes lolloping in mounted on the shoulders of another mummer, bearing a horse's head crudely cut out of cardboard. His fee for reviving the dead man, he states, is '£19 19s. 11 $\frac{3}{4}$ d., a peck of ginger, and a bag of oats for the horse.' He produces a box of gigantic pills. Neither pills nor passes affect the body at all, but the symbolic work with Clown's sword affords him an opportunity for cunningly stabbing King in the leg. Many yards of bandage having been wound with consummate ineptitude about the injured member, attention returns to the corpse. Clown announces that he will resurrect him. Ribald jeers

(Continued on page 566.)

I will sing unto the Lord.

ANTHEM FOR FESTIVAL OR GENERAL USE.

From "The Glory of the Lord."
Psalm civ. 33, 34.

Composed by Sir JOHN Goss.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante. $\text{♩} = 84$.

ORGAN. *mp Sw. both hands.*

Man.

TENORS. *mp*

I will sing un-to the Lord as long as I

BASSES. *mp*

I will sing un-to the Lord as long as I

Gt.

Gt. Diaps.

mp Ped. 16 ft. Sw. coupled.

SOPRANOS. *mp*

I will

ALTOS. *mp*

I will sing praise to my God while I have my be-ing. I will

live; I will sing praise . . . while I have my be-ing.

live; I will sing praise to my God while I have my be-ing.

Sw.

Man.

sing un-to the Lord as long as I live; I will sing praise to my
 sing un-to the Lord as long as I live; I will sing praise to my
 I will sing praise
 I will sing praise to my
Ped. p *Ch. (or Str.)* *f Gt.* *Gt. to Ped.*
 God while I have my be-ing. My me-di-ta-tion of
 God while I have . . my be-ing. My me-di-ta-tion of
 while I have my be-ing. My me-di-ta-tion of Him, of
 God while I have my be-ing. My me-di-ta-tion of Him, of
mp Diaps.
 Him shall be sweet, my me-di-ta-tion of Him, of Him shall be
 Him shall be sweet, my me-di-ta-tion of Him . . . shall be
 Him shall be sweet, my me-di-ta-tion of Him shall be sweet, shall be
 Him shall be sweet, my me-di-ta-tion of Him shall be

to my
to my
O my

sweet ; I will be glad, I will be glad, I will be glad in the Lord, I will be

sweet ; I will be glad, I will be glad, I will be glad in the Lord, I will be

sweet ; I will be glad, I will be glad, I will be glad in the Lord, I will be

sweet ; I will be glad, I will be glad, I will be glad in the Lord, I will be

of
of
of
of

glad, I will be glad, I will be . . glad in . . the Lord.

glad, I will be . . glad, will be glad, be glad in the Lord.

glad, I will be glad, will be glad, be glad in the Lord.

glad, I will be . . glad, will be glad in . . the Lord.

mf
Sic. both hands!
Man.

be
be
be
be

mp
I will sing un-to the Lord as

mp
I will sing un-to the Lord as

Solo or Ch. Flutes.

dim. Gt. Diaps.

mp
(3)
Ped. 16 ft. Sw. coupled.

I will sing praise while I have my
 I will sing praise to my God while I have my
 long as I live; I will sing praise . . . while I have my
 long as I live; I will sing praise to my God while I have my

Sec.
Sec.

be - ing. I will sing praise un - to my God, sing praise to my
 be - ing. I will sing praise, will sing, . . . I will sing praise . . . to my
 be - ing. I will sing praise, will sing, . . . I will sing praise . . . to my
 be - ing. I will sing praise to . . my . . God, will sing praise un - to my

f Gt.
Gt. to Ped.

God, I will sing praise to my God while I have my be - - ing.
 God, I will sing praise while I have my be - - ing.
 God, I will sing praise to my God while I have my be - - ing. My me - di -
 God, I will sing praise to my God while I have my be - - ing. My me - di -

mp Diaps.

I WILL SING UNTO THE LORD.

mp My me-di-ta-tion of Him shall be sweet, my me-di-ta-tion of
mp My me-di-ta-tion shall be sweet, my me-di-ta-tion of
 - ta-tion of Him, of Him shall be sweet, my me-di-
 - ta-tion of Him, of Him shall be sweet, shall be sweet,
A little slower.

dim. *Still slower.* Him, of Him shall be sweet, my me-di-
dim. Him, of Him shall be sweet, my me-di-
dim. - ta-tion of Him shall be sweet, my me-di-
dim. of Him my me-di-ta-tion shall be sweet, my me-di-
dim. *Still slower.*
dim. *Gt. to Ped. in.*

- ta-tion shall be sweet.
 - ta-tion shall be sweet.
 - ta-tion shall be sweet.
 - ta-tion shall be sweet.
pp Sw. 2 Diaps.

(Continued from page 560.)

from Doctor. Nevertheless, Clown, with portentous solemnity, draws the point of his sword from tip to toe down Stranger's middle—and up he leaps, rejuvenated. There is an obvious way of celebrating this happy event. Music sounds, accordingly, and dancing becomes general.

Little has been said of the purely musical aspect of the Festival. This showed throughout the fidelity which enhances the value of Mr. Sharp's work, and the rustic tone-colour was cleverly maintained in his scoring for the small orchestra he conducted. Variety of a purely musical nature was imparted to the programme by the singing of madrigals and folk-songs and the famous round 'Summer is iucumen in' by the Oriana Madrigal Society, under the conductorship of Mr. C. Kennedy Scott; of folk-songs harmonized for vocal quartet by the Northern Singers; and of similar material given as solos by Miss Gwen Ffrangcon-Davies and Mr. Clive Carey.

The English Folk-Dance Society holds its next Vacation School at Cheltenham, from July 30 to August 20.

HUBERT FITCHEW.

London Concerts

BY ALFRED KALISCH

It is desirable to begin with a few last words on the controversy of the day before the battle is joined again in the autumn.

But will there be a battle? According to the chief combatants, it will not be joined; in fact, there is no war. On the one hand, we have the Stravinskyites declaring that the fight is won; and, on the other hand, Mr. Ernest Newman telling us that the new Russian music is dead, and its supporters are only a stage army of two. Both assertions are exaggerated and premature—which are faults easily forgiven in the heat of controversy; but the impartial historian trying to describe the events of 1921 would be sorely puzzled.

I have been making honest attempts lately to find out what is the opinion of the large body of the public not belonging to either party, on whom, after all, the ultimate fate of any new music—as, indeed, of anything new in any branch of life—depends. I cannot find that they are really keenly interested. To refer once more to the experiences of the past, they seem to consider the new music to be a thing of far less importance than was the new music of Strauss. Certainly so far as I can gather, both from professors of composition and from young students of music, the new Russian ideas have not impressed themselves on students to nearly the same extent as did those of Strauss some fifteen years ago, when one well-known professor found himself forced to suggest to his students that they should burn all their Strauss scores and begin again. Professors seem serenely indifferent now. It may be foolish of them; but to the best of my information and belief it is the fact.

The enthusiasm of audiences, as I have remarked before, really counts very little one way or the other. Incidentally, I notice that Mr. Edwin Evans seems rather hurt at being called 'a Propagandist.' It seems to me, in its strict meaning, that it is rather an honourable title, and one to be proud of. It means one who strikes shrewd blows in defence of the faith that is in him, which is surely better than being merely a chronicler of musical doings. Some person, of course, used the title in a derogatory sense with a

spiteful implication of illicit profits—a suggestion which, in this case, carries its own refutation with it. One hardly likes to suspect fellow journalists, who are, we hope, honestly remunerated for honest work, of making the suggestion in this sense. Such amenities usually come from those who are themselves aggressively prosperous, and to whom music is but a gracious appanage to a stately life, and such insinuations deserve no notice. At the same time they are sufficiently common to deserve mention in this case.

It is not necessary to say more than a few words about Mr. Goossens' second concert, at which 'Le Sacre du Printemps' and 'The Eternal Rhythm' were repeated, and the Wood-wind Symphony, in memory of Debussy, was conspicuous by its absence. I came away with a higher opinion of Mr. Goossens' work, and a lower estimate of the Russian composition, along with a fear in my heart lest Mr. Goossens should fall from favour in the eyes of the inner ring of the New Believers, for there were distinct traces of that abhorred thing, emotion, in his rendering. Let him be warned by the fate of M. Kussevitzy, whom they have rent because of the 'expression' with which he 'marred' the Wood-wind Symphony.

Since the last number there have been very few concerts deserving of special mention. Take the singers first. Miss Tilly Koenen gave a concert on June 22, and sang with much artistic insight in a group of old Italian songs and in a group of Dutch folk-songs. Her sense of humour and dramatic feeling were very welcome. On June 23 Mrs. Anne Thursfield gave another of her very artistic recitals; and, after a successful tour in America, Miss Dorothy Moulton made her reappearance on July 4. The chief feature of the concert was her sympathetic singing of a new group of songs by Arnold Bax, accompanied by the composer. A good impression was made at the Albert Hall on the following day by Madame Namara, a Californian singer and member of the Chicago Opera Company. On June 28 the Oriana Madrigal Society gave its summer concert, which was as pleasant as these concerts always are. The audience specially liked King Henry VIII.'s song in praise of his 'One and only love,' which surely should be numbered with the last things we would have expected from him. New part-songs by Delius and Gerrard Williams were very enjoyable. Mr. John Coates' two recitals of Old English songs at Chelsea Town Hall were among the most enjoyable during the season. On July 2 Dame Clara Butt and Mr. Kennerley Rumford gave a farewell concert before their tour of the world, which had all the usual features of these events. On the previous Saturday there was some good singing by a choir of eighteen hundred Girl Guides under the direction of Mrs. Margaret Meredith, whose cantata, specially written for the Girl Guides, proved very effective. Lady Maud Warrender and Signor Miguel de Fontecha, a tenor, of Madrid (who made a successful first appearance here), were among the soloists.

To come to the instrumentalists. Mr. Walter Morse Rummel has given two pianoforte recitals. Since he was last here his style has become very much more restrained. He played poetically, and made great effect in several Wagner transcriptions. Among other pianists, Mlle. Marie Louise Aussenac made a good impression by her vigour and fine

rhythmic sense. Miss Una Truman made a very favourable impression, and Signor Ticerati proved himself to be an artistic pianist.

Miss Daisy Kennedy and Mr. Moiseiwitsch gave a recital on June 25, and their ensemble was admirable; the Macedonian Sketches of Mr. J. R. Heath were good to hear. The last concert of the Chamber Music Players, on July 4, should be put on record. Their playing left no room for adverse criticism, and their programme, consisting of works by Jongen, Chausson, and Holbrooke, was unconventional. M. Toscha Seidel gave a second violin recital, and confirmed the impression that he is a real artist of high rank, who would no doubt have been made more of had he not come so late in the season. Though he did not create a sensation, he made the kind of impression on the most critical part of the public which is an augury for solid and enduring success.

THE LEAGUE OF ARTS

On July 2 we had the second of the afternoon performances in Hyde Park under the auspices of the League of Arts. It is very good to see that the audiences are steadily growing, but still they ought to be larger, and the League of Arts ought to be helped to give its performances on a larger scale. What, above all, is wanted is a covered place for the orchestra; and covered seats for the audience would not be a disadvantage. But whereas four hundred thousand pounds can be taken as gate money at a prize-fight, that sum has to be divided by more than ten thousand when it comes to a question of the needs of music.

On July 2 Purcell's 'Mask of Dioclesian' was given under Mr. Holst with exactly the same forces as in the Whit Monday performance at St. Paul's School, a full description of which appeared in the June *Musical Times*. The dragon again proved a great favourite, and had more room for his gambols and terrifying evolutions in the park than he had in the school garden. Purcell's music obviously impressed the popular part of the audience quite as much as the cultured few.

On July 9 we had 'Brer Rabbit.' The late Mrs. Percy Dearmer's version of Joel Chandler Harris's immortal story lends itself well to such a performance, and Martin Shaw's music is excellent. The contrast between the two main elements of which the music is made up—the languorous plantation melodies and the brisk old English dances—is handled by the composer with rare skill. The performance was exceptionally good. The most artistic feature was the singing by Mr. George Parker of the songs allotted to Mr. Kildie. Miss Olive Turner was the very embodiment of high-spirited mischief-making as Brer Rabbit, and very good work was done by Mr. Richard Edwards as Brer Bear and Mr. Gordon Hamilton as Mr. Fox, and the dances arranged by Mrs. Martin Shaw for the children were extremely effective. They were the more pleasant because the children themselves—who came from St. Peter's School, Eaton Square—so obviously enjoyed them. The capable ladies' orchestra was conducted by Miss Rosabel Watson, but, as said before, a few more instruments would have been very valuable. The choir was augmented by the Kensington Branch of the League of Arts choir.

It remains to be added that the performance of 'Dioclesian' on July 2 was supplemented by a series

of dances of the 16th, 17th, and 18th centuries by Miss Maude Douie and her Roseland dancers, which made a very brave show.

The League of Arts announces an important scheme for the autumn, viz., a series of chamber concerts to be given at the Guildhouse, Eccleston Street, on Saturdays from the beginning of October, under the direction of Mr. Martin Shaw. There will be a few reserved seats at 5s. and the other seats will be 2s. 6d. and 1s., all not inclusive of tax. The hall holds about twelve hundred people. The events are to be called 'Five quarter concerts,' because they will last about one and a quarter hours. The League's ideals are expressed in the announcement as follows: 'They will be "Everyman's" concerts, not only for the musical specialist or the artistic high-brow, but for everybody who is human and civilized. The League will regard any concert as having failed unless the ordinary people, who think they are unmusical, go away delighted.'

The League's effort to bring music and the other arts within the reach of everybody cannot be too widely known or too warmly encouraged, and the special value of the open-air performances is that the performers themselves are largely drawn from musical people, not from the musical profession.

NOTES FOR AUGUST

The first musical event in August is the National Eisteddfod, which takes place at Carnarvon on Monday, August 1, and continues for the rest of the week.

The Promenade Concerts begin in London on Saturday, August 13. At the time of writing the list of novelties to be performed is not available, but the list of soloists published is sufficient to prove that the concerts will not fall below the standard to which we have been accustomed.

The only musical festival so far announced for the autumn is that at Hereford, and takes place during the week September 6-10.

PATRON'S FUND

The last of the season's public rehearsals under this scheme took place on June 30. Five works were played, of which the greatest impression was made by Holst's Ballet from the Opera 'A Perfect Fool.' This should certainly find its way into the concert repertoire. Hugh Bradford's 'Fox-trot for Twenty-six Players,' which was rehearsed at a previous concert on June 16, was repeated. Its irresponsible gaiety combined with good taste makes it very good to listen to. Edric Cundell's 'Suite for a Comedy' is a work which shows that the composer has something to say.

Since November last there have been seven concerts, at which twenty-six works by twenty-six composers were rehearsed. It is unsafe to prophesy, but three of these, Holst's Ballet above mentioned, Bliss' Two Studies, and the Fox-trot of Hugh Bradford, seem likely to be heard again, and the lesser-known composers who made the best impression were Messrs. W. McNaught, L. A. Collingwood, and Paul Kerby.

For convenience of reference we append a complete list of the works performed:

MONDAY, NOVEMBER 22, 1920

Overture to Cantata	'The Gilly of Christ'	... F. Norman Hay
Song	'Midnight'	... G. H. Sullivan
	Mr. Topliss Green.	
Symphonic Fantasia		... York Bowen
Third Movement from Suite	'Ex Nihilo'	... W. McNaught

FRIDAY, NOVEMBER 26, 1920

Excerpts from 'Macbeth,' for Mezzo-Soprano,
Baritone, and Orchestra *L. A. Collingwood*
Miss Helena Hughes,
Mr. George Parker.
Three Pieces for Miniature Orchestra *Franklin Sparks*
Tone-Poem 'Lights Out' *Julian Clifford*

THURSDAY, FEBRUARY 17, 1921

Two Movements from a Dance Suite *Leslie Howard*
Suite in 'Sussex' ... (1) Over the Downs. (2) By the Arun (Idyll).
(3) A Sussex Fair (Merrymaking) *Harold Rawlinson*
Two Studies *Arthur Bliss*

TUESDAY, MARCH 8, 1921

Overture 'Sea Chanties' *Alyred Pratt*
Ballet with words ... 'A Bunch of Wild Flowers' ... *Stanley Wilson*
'A Little Domestic Suite,' for small orchestra. (1)
Dawn Shadows. (2) Sorrow. (3) Cradle Song.
(4) Children's Party *Rupert Ertelbach*
A North Folk Rhapsody *M. van Someren-Godfrey*

THURSDAY, JUNE 2, 1921

Orchestral Poem... 'The Dream Harlequin' ... *Frederick Lawrence*
Four Poems, for Voice and Orchestra (from the
French of Verlaine). (1) Fantastic in appearance.
(2) A slumber vast and black. (3) Pastoral—A
fragment. (4) Let's dance the jig ... *Cecil F. G. Coles (the late)*
Romance and Scherzo, from Suite for Strings ... *Susan Spain-Dunk*
Symphonic Fantasia ... 'The Lovers' Quarrel' ... *Paul Kerby*

THURSDAY, JUNE 16

War Elegy *Ivor Gurney*
Novellette for Orchestra *R. O. Morris*
Symphony (last movement) *Thomas F. Dunhill*
Fox-Trot for twenty-six Players *Hugh Bradford*
Chinese Suite, 'The Golden Valley.' (1) Moonlight
on the Pagodas of Liliang. (2) In the Porcelain
Pavilion. (3) Summer on the Terraces of
Kou-Sou. (4) Lanterns *Eric Fogg*

THURSDAY, JUNE 30

Suite for a Comedy *Edric Cundell*
Three Pieces for Small Orchestra. (1) Gipsy
Children. (2) Forest Sleep. (3) Lament on the
death of a child *Douglas Clarke*
Ballet from Opera, 'The Perfect Fool' *Gustav Holst*
Symphonic Scherzo, 'A Night by Dalegarth Bridge'
S. H. Braithwaite

THE RUSSIAN BALLET

M. Diaghilev's season at the Princes Theatre was announced to close on July 30, the original period having been extended owing to the success of the Ballet. It remains only to record briefly the four ballets revived or added to the repertoire since our last notice. On June 27 'Le Sacre du Printemps' received its first performance in the new version of Massine. There is no need to discuss it in detail. The verdict of all but the rabid Stravinskyites was unfavourable, and that it was right was proved by the fact that the work was performed only three times.

Much more to the general taste was 'Pulcinella,' produced on July 4. Stravinsky's *réchauffé* of Pergolesi is a delightfully impudent affair, though the humour wears thin at the close—'thick' would perhaps be a better word, for at this point the scoring loses its earlier wit and becomes buffoonish; the trombone *portamento*, so overworked in variety shows, is out of place here.

Stravinsky's 'Fire-bird' was produced on July 11, and delighted a crowded house. On July 14, a trifle of Tchaikovsky's was given, a *pas de deux* called 'The Enchanted Princess.' Story there was none. M. Idzikovsky and Madame Lopokova came on and danced delightfully, sometimes alone, sometimes together, and brought the house down.

The orchestral interludes have been a mixed bag, but all have been listened to, which is much to have to record in connection with music in a theatre. The long list includes works by Stravinsky, Prokofiev, Goossens, Berners, Bliss, Bax, Quilter, Ravel, Chabrier, besides overtures and extracts from Russian operas. We have had, too, some examples of 'the Six'—pieces by Satie, and a suite by Poulenc. The



Photo by

[S. J. Loeb.

LYDIA LOPOKOVA

latter was perhaps the most futile effort so far imported from a country noted for its wit. It was not merely silly itself, but the cause of silliness in others, a portion of the audience trying to guffaw it down.

A further addition to the interludes has been songs by M. Smirnoff. On the occasion of my hearing him, he sang poorly, but, having the two-fold advantage of being a Russian and a tenor, he was wildly applauded.

H. G.

CO-OPERATIVE OPERA

A NEW EXPERIMENT

Phoenix-like from the ashes of the Thomas Beecham Opera Company, Ltd., there has risen a new undertaking. It is to be run by nobody in particular and by everybody in general, for it is to be worked on the co-operative basis. It has been understood for some time past that a scheme on these lines was to be carried out at the Surrey Theatre, but this is apparently a different thing, and takes its rise among the former members at one time or other of the Beecham Company. It is a co-operation not merely of the singers, but also of the orchestral players and the stage hands. Everyone concerned will be, in fact, a co-operator. The aims and objects were first expounded at a meeting held at Covent Garden at the beginning of July, and were after-

wards set out at length in a letter to the Press by Mr. Robert Radford. He began by maintaining that:

The circumstances which caused the break-up of the company were entirely beyond the control of the representative body of musicians concerned. These are unanimous in their determination to help forward the cause of English opera and to place it on a solid foundation. The conductors, artists, musical staff, and chorus of the company allied with the Beecham Symphony Orchestra have therefore decided to form themselves into the British National Opera Company (Limited), and to run the organization on co-operative lines.

For this purpose a board of directors has been formed, a ballot giving it the following constitution: Miss Agnes Nicholls, Mr. Norman Allin, Mr. Walter Hyde, and Mr. Radford, representing the stage; Mr. Thomas Busby, Mr. Horace Halstead, and Mr. van der Meerschen, representing the orchestra; with Mr. Percy Pitt, representing the musical staff, Mr. Busby as managing director, and Mr. Pitt as musical adviser.

OPERA ALL THE YEAR ROUND

In the words of the prospectus:

It is the intention of the company to give spring and autumn seasons of opera in London, joining them by a tour in the great provincial centres; a continuous series of performances extending over a period of forty weeks per annum is their aim. It is their hope to provide not only a national asset, but what may eventually become a national property. The directors are most anxious to avoid clashing with other operatic interests, and they know from experience that there is a great public anxious to hear and eager to support performances of opera in English if given in the best possible manner, and they are confident that the scheme can be made a sound commercial proposition. It is hardly necessary to draw attention to the great possibilities for musical benefit that are contained in the organization, constituted as it is of so many leading native artists and an orchestra that is so famous, all imbued with the highest artistic aims.

CAPITAL SUBSCRIBED AND INCREASED

The original estimate of a working sum as capital was £10,000 in £1 shares. This was soon found, and the company then announced that it had passed a special resolution (to be submitted for confirmation in due course) increasing the capital from £10,000 to £50,000, by the issue of 40,000 6 per cent. cumulative participating preference shares of £1 each, to which intending applicants are referred. The directors hope that with proper management there should be a profit of £300 a week when the Opera Company starts work. If their expectations are realised, the directors consider they should have enough for dividend purposes. It is also their intention to create a substantial reserve fund for the protection of the shareholders' capital, and inasmuch as the whole opera company is willing to work for the lowest possible fees whenever the weekly business is not up to the standard, it ought to be possible, they consider, to carry out their aim. The necessity for getting in at least £20,000 to purchase and put in repair the productions that are now obtainable was urged.

F. E. B.

Ex-central concert-giving has a new adherent in Mr. Walter Rummel, the Wigmore Hall pianoforte recitalist. On July 2 he gave a full West-end recital programme at Goldsmiths' College, New Cross, under the auspices of the South London Philharmonic Society. A large local audience listened to Bach, Moussorgsky, Wagner transcriptions, and Liszt's B minor Sonata.

D

'OPÉRA INTIME'

Mr. Rosing launched his scheme of 'Opéra Intime' on Saturday, June 25. The performances took place at Æolian Hall, which had many disadvantages for the special purpose. When the arrangements were first made, there was no theatre available in London; but owing to the coal strike and the heat, many would have been only too glad to open their doors to Mr. Rosing had it been possible for him to change his plans. The season has been so successful that there is to be another at the Court Theatre towards the end of September.

The principles on which Mr. Rosing started were that by giving opera in a small space and on a small scale, it is possible to get into closer touch with its psychological aspects. Further, he argued, many operas which we have been accustomed in the last two generations to see in the largest opera-houses in the world were originally designed for performance in small halls, or in the salons in the palaces of royalty or of great nobles. The stage of Æolian Hall is very small, and looks overcrowded with more than six people on it, and thus it was a great triumph for Mr. Komisarjevsky that he was able to create any kind of illusion at all.

The first opera to be given was Tchaikovsky's 'Queen of Spades.' The choice was not altogether happy, because so much of the most original and characteristic music is contained in the big scenes and ensembles which it was necessary to sacrifice. The opera resolved itself practically into the duel between Hermann, the gambler, and the old lady, whose secret system of winning he extracted. Here Mr. Rosing's dramatic power found ample scope, and the scenes in which he took part were very effective. We also had good singing from Mr. Augustus Milner, Mr. Mirsky, and Mr. Raymond Ellis.

Next came the 'Barber of Seville,' which turned out very well. It was given in English, but suffered from the fact that, with the exception of Mr. Augustus Milner, the cast was largely lacking in stage experience. Some of Mr. Komisarjevsky's innovations in stage business were made necessary by the size of the stage, and one or two seemed merely arbitrary and not always improvements—as, for instance, where the Count, instead of opening his coat and showing his insignia of nobility, hands to the officer a scrap of paper, which spoils the dramatic effect. I noticed also one very feeble piece of translation. We all know the place where all the characters talk at once at the police officer *prestissimo*, and he says, 'Ho inteso,' which is funny—because no one could possibly understand. In the English version the officer is made to say something like, 'You be quiet,' which is absolutely pointless. Miss Winifred Lea, Mr. Tudor Davies, and Mr. Mostyn Thomas did good work.

The last programme consisted of 'Bastien et Bastienne,' by Mozart, which was effective in a gentle way. The simple melodies were very suitable to an extremely hot evening. In 'Pagliacci' Mr. Rosing again scored heavily. This opera presented great difficulties to the producer, which were very cleverly overcome. The audience in the hall was taken to represent the audience which listens to the mimic play, and in the end Silvio (Mr. Raymond Ellis) came from the body of the hall on to the stage and was killed by Canio.

The orchestra consisted of leaders of the British Symphony Orchestra, and an organ and pianoforte,

and did its work very effectively under Mr. Adrian C. Boulton. The scores had been reduced for the purpose by Mr. C. Leslie Heward.

The idea certainly has possibilities, and there must be a large number of small light operas which are admirably suited for the purpose of performance under these conditions. The advantage to be gained by potting and altering operas conceived on a larger scale is not so clear. For instance, it is understood that 'Faust' is one of the operas to be included in the new repertoire. This seems to be hardly called for. Finally, it must be realised by the promoters that in order to make up for the want of equipment in other respects the performance of the soloists must have an extra amount of polish and artistry. A. K.

'SAVITRI'

Mr. Gustav Holst's 'Savitri' comes near to the ideal of intimate opera. One scene, three characters, no 'supers,' emotional restraint, subtlety in the music—all these place it definitely in a *genre* to which few works belong, and into which few, if any, can be forced by cutting down. It is a pity the subject of it is so remote from ordinary things. Death appearing in person to an Indian woodman and his wife, and granting a boon in response to homage—there is nothing here to stir more than a languid interest. The exotic deity personified by a singing actor no longer enthralled. When 'Savitri' was done at the Lyric, Hammersmith, on June 23, one was more conscious of Mr. Clive Carey's endeavour to be statuesque than of witnessing the crisis in a woman's life. Beyond this there was no fault to be found by the beholder—although a member of the hidden choir might take exception to the difficulties of Mr. Holst's choral writing. This was perhaps the most distinctive feature of the opera. The choir of female-voices, singing without words, joined itself with the orchestra in accompanying the principals. Both choir and orchestra (nine strings and three wind) were behind the scenes, Mr. Arthur Bliss conducting.

The music was everything. It was a new flavour in modernism—delicate, only half earthly, recalling nothing else, and mixed with no bitter spices. Perhaps it suggested vegetarian diet; but that was better than bad meat. Mr. Holst can be as daring as any experimentalist, but his effects are certain, and they make music. In 'Savitri,' as in other things, he is one of the artist-craftsmen (mostly British, it seems) who are building future music.

His vocal parts are an interesting study. As a musical approximation to speech they seemed, by the casual hearing possible at a performance, as truly and cunningly done as any remembered attempt. Now and then they broke into lyricism, but most of the while they were a fascinating *quasi-recit.* with the kaleidoscope of chamber-orchestration and crooning voices behind.

Miss Dorothy Silk as Savitri, the woman, showed unsuspected gifts for the stage, and her singing was excellent. Mr. Stuart Wilson as the Woodman and Mr. Carey as Death were capable in their smaller parts.

The opera was preceded by three of Mr. Holst's choral hymns from the Rig Veda for female-voices and harp, and was followed by the Ballet-Pantomime, 'A Doll's House,' by Komisarjevsky and Liadov, daintily presented by the Mayfair School of Dancing.

'Savitri' was also performed with the same cast, on July 14, at the Parry Opera Theatre, Royal College of Music. W. MCN.

RENOIR'S PORTRAIT OF WAGNER

For the benefit of the musical who may not be likely to read much of the literature of French Impressionism, here is, from a new book,* on Auguste Renoir (1841-1919), an account, told in the celebrated artist's own words, of how he came to paint a portrait of Wagner.

By the way, it appears that Renoir, in his youth, nearly forsook painting for music. He was a chorister-soloist at Saint Eustache, under Gounod (then aged about thirty) as choir-master, and Gounod, who also taught him musical rudiments (*solfège*) at the communal school, urged Renoir's parents to think of music as a calling for him. At the time of the Wagner portrait Renoir was an acknowledged leader of the still young and hotly-discussed Impressionist movement. It was the year 1881.

I was at Naples [relates Renoir] when I had some letters from various Wagnerians at Paris, including Lascoux the magistrate, one of my best friends. They urged me to make every effort to bring back with me a sketch, at least, of Wagner. I decided to go off to Palermo where he was staying, and making my way to his hotel I luckily ran across a most good-natured young painter, a certain Jonkofsky. This Jonkofsky followed Wagner about wherever he went in order to do a portrait of him, and filled-in time by sketching designs for his stage scenery. He told me that for the time being Wagner, engaged on finishing the scoring of 'Parsifal,' was seeing no one. But at last I got my fellow-painter to promise that he would let me know when Wagner had finished his work. Then when the much-expected word came from Jonkofsky saying that he would introduce me to Wagner, I perceived that I had mislaid the letter of recommendation which my friends had sent to me from Paris. I ventured all the same to present myself empty-handed—empty-handed, that is, save for my colour-box.

Wagner's first words were: 'I have only just half an hour to give you.' He thought thus to get rid of me, but I took him at his word. While I worked I made every effort to interest him by talking of Paris. He bore a strong grudge against the French, and did not hide his feelings thereupon. I told him that he had with him the aristocracy of our thinking minds. He was much flattered.

'I should much like to please the French, but up to now I thought that to be pleased they must have the music of a German Jew (Meyerbeer).' After posing for twenty-five minutes Wagner got up abruptly, 'That's enough! I am tired.'

I had had time to finish my study, which I sold later on to Robert de Bonnières.

Renoir goes on to tell frankly his musical tastes:

I was very fond of Wagner's work. I let myself go in that sort of passionate fluid I found in his music. But came a day when a friend took me off to Bayreuth, and must I say I was devilishly bored? Valkyries' battle cries are all right for a bit, but six hours of them straight off are enough to send one mad. I shall always remember the scandal I caused when, with all my nerves on edge, I struck a match to find my way out of the theatre.

I prefer decidedly Italian music; it is less school-masterly than the German. Beethoven himself has sometimes a 'professor' aspect which makes me squirm. After all, nothing comes up to a little tune of Couperin or Grétry, or no matter what of the old French music.

The author of the book adds two anecdotes about Saint-Saëns at Bayreuth. Saint-Saëns was drinking at an inn table with a French friend who ventured to insinuate that there was here and there excessive

* 'Renoir.' Par Ambroise Vollard. Paris: Crès.

lengthiness in the Tetralogy. Saint-Saëns on this mild criticism smashed his glass on the table, and left the room.

Saint-Saëns was welcomed at Villa Wahnfried, and on Madame Wagner asking him to play something of his own, he started his 'Funeral March in memory of Henri Regnault.' Whereon Wagner—either in jovial malice or else in all innocence—cries out, 'Ah! a Parisian valse!' and taking by the waist a lady of the company, he starts spinning round the pianoforte with her.

R. C.

Gramophone Notes

By 'DISCUS'

A letter in our correspondence columns—one of several to the same effect lately received—serves to remind us that as yet the gramophone has hardly touched the fringe of choral work, though a few months ago I reviewed some choral records that showed a marked advance on any I had so far heard. There are great possibilities here, both educational and recreational. In our July issue appeared the report of a lecture by the organist of Ripon Cathedral, in which the speaker urged that gramophone records of the best anthems should be made, sung by a small choir under expert direction. He pointed out that many ordinary parish church organists were unable to hear such works sung at cathedrals, but they needed a model, and the gramophone could supply it. There is something in this, though I fancy that most of the best anthems of the type the lecturer had in mind are beyond the powers of the average parish church choir. But I feel sure that records of the kind would be welcome by many whose opportunities for hearing fine Church music well sung are few. Here is another suggestion that occurs to me. Great interest is being taken in the work of the Carnegie Trust in reviving the choral music of our Tudor composers. It will be years yet before any of us get a chance of hearing it sung, even in our best-equipped parish churches and Cathedrals. But musicians all over the country will be eager to make its acquaintance. I believe a set of records of this old music, sung by a few singers, carefully chosen less for their voice than for their experience in singing old polyphonic music, would have a large sale, and would be of great value not only to musicians generally, but to lecturers on musical history, church music, and counterpoint. The last word may surprise the reader. But think what an improvement it would be if lecturers on this subject (formerly regarded as the dismal science) instead of using the blackboard or playing exercises on a pianoforte, could turn on a fine record and show that counterpoint can be a vital and beautiful thing, even when severe. I hope our record makers are not resting on their laurels, but are looking round for fresh worlds to conquer. Here is one ready to their hand.

A small batch of records waits notice. We now have on a d.s. H.M.V. the third and fourth movements of Elgar's Violoncello Concerto, played by Miss Beatrice Harrison and conducted by the composer. If this record pleases me less than its predecessor, it is probably because the *Finale* has had to be cut rather too much. One would almost have sacrificed the yearning little slow movement in order to have had the *Finale* more complete. The recording is good, though it suffers here and there from the 'cello solo being helped to stand out by over-repression of the orchestral back-

ground. Elgar's scoring in this work is some of the most delicately beautiful he has ever put on paper, and I grudge missing a note of it.

An exceptionally good balance is maintained in the H.M.V. record of the Flonzaley Quartet's playing of Glazounov's 'Interludium in Modo Antico' from the Five Novelles. The clearness of the 'cello part is a good feature. It tells out admirably in the fugal section. This piece of Glazounov is something out of the ordinary—a long example of pure modal writing. It may not be everybody's meat. People who have no palate for modal harmony will find it cold; the rest will join me in turning it on again and again.

Heifetz is heard at his best in the *Andante* from Lalo's 'Symphonie Espagnole,' with orchestral accompaniment (H.M.V.).

The other young star fiddler, Toscha Seidel, has been well recorded by Columbia in Schumann's 'Traumerei' (10-in.) and Kreisler's 'Caprice Viennois' (12-in.).

Two good vocal records are 'O Primavera,' by Tirindelli, sung by Renato Zanelli, a fine baritone, and 'Les Filles de Cadix' (Délibes), in which Galli-Curci scores brilliantly, as does also the castanet-player. Is there a more consistently successful soprano for recording purposes than Galli-Curci? I have not yet heard one. Both these records are H.M.V. (10-in.).

The *Largo* from the 'New World' Symphony is now available (H.M.V., d.s.), played by the Albert Hall Orchestra, under Landon Ronald. An excellent reproduction of a movement that never seems to cloy.

Finally, there is the H.M.V., d.s. record of German's 'Theme and Six Diversions,' played by the Symphony Orchestra, conducted by the composer. As usual, German's scoring comes out remarkably well, and the music being (also as usual) bright and straightforward, the result is very attractive and cheering.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Pianist-Violinist (lady) would like to meet with another pianist-violinist, near Liverpool, for mutual accompaniment.—'LOVER OF MUSIC,' c/o Musical Times.

Experienced lady cornet-player wishes to join good orchestra.—'RISOLUTO,' c/o Musical Times.

Vacancies for all instruments in new amateur orchestra. Must be experienced players for advanced music. Rehearsals every Friday, 7.30 p.m., at County School, Hildrop Road, Camden Road, N. 7.—T. G. WILLIAMS, at above address.

Cellist and violinist (good players) for weekly string quartet and quintet practice. Birmingham. Interested in classical and modern chamber music.—'VIOLA,' c/o Musical Times.

Gentleman pianist wishes to meet with capable violinist with view to the mutual practice of advanced chamber music. Would collaborate in trio (p., v., and 'cello).—R. PUGH, 25, Abergile Road, Liverpool, E.

A new orchestra (amateur) beginning work in September invites applications for all instruments, ladies and gentlemen. Must be advanced performers in classical music. Rehearsals Wednesdays, 7.30 p.m., at the Training College, Breams Buildings, Chancery Lane, London, W.C. For particulars apply Musical Director.

Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.

Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N. c/o *Musical Times*.

'Cellist wanted for small music circle, meeting one afternoon monthly.—MISS CHRISTINA CHALMERS, 54, Compton Road, Wimbledon, S.W. 10.

Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T., 12, Sandmere Road, S.W. 4.

Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

JULY, 1921—PASS LIST
FELLOWSHIP

M. C. Boyle, Windsor.	H. Lowe, St. Helens.
J. L. Clarke, London.	A. Minto, Darlington.
S. A. Farmer, London.	V. S. Read, Nottingham.
R. D. Fisher, Halstead	D. B. Sprinck, London
(Turpin Prize).	(Lafontaine Prize).
F. H. Gilbert, Leicester.	H. D. Statham, Mus. B.,
K. P. R. Hosken, London.	Tenbury.
F. Laloux, Windsor.	

ASSOCIATESHIP

C. V. Allen, Winchester.	B. J. Maslen, Bath.
Miss M. Barton, London.	D. McIntyre, Mus. B.,
L. Briggs, Acocks Green.	Edinburgh.
J. W. Brocklehurst, Lincoln.	W. H. Mills, Horsham.
G. E. Chadd, Frome.	F. Moyes, Mus. B.,
Miss M. T. Craig, London.	Edinburgh.
R. A. E. Dingle, Wells.	J. B. Nourse, Preston.
F. Dodson, Huddersfield.	B. J. Orsman, London.
P. G. Dore, Chichester.	Miss M. T. Renton, London
Miss F. J. Fitch, London.	(Lafontaine Prize).
A. S. Frost, Slaitwaite.	G. Sampson,
J. E. Green, London.	New Beckenham.
H. Hall, Harrogate.	Miss N. Scandrett,
H. S. Hamer, Leeds.	Kingston-on-Thames.
R. K. Hardy, London	E. L. Simon, Lampeter.
(Sawyer Prize).	Miss M. A. Sims, London.
G. H. Harris, Coulsdon.	Miss E. Smith, Bedford.
R. Hill, Stockport.	A. W. Standidge, London.
W. T. Hooper, Wells.	R. T. Stephenson, London.
E. Huddy, London.	G. E. Tempest, Leeds.
E. J. Hughes, Chwillog.	A. W. H. Thomson,
A. Hulme, Wavertree.	Scarborough.
L. Jeeves, Cambridge.	H. Uttley, London.
C. J. Leighton, Harpenden.	Miss C. J. A. Walker,
H. V. Love, Mus., B.,	London.
Monkstown.	H. E. Wheeler, Yarmouth.
W. A. J. Manton, London.	Miss A. B. Williams,
F. W. Marriott, London.	Llansamlet.

The Reports of the Annual General Meeting and Distribution of Diplomas will appear in the September *Musical Times*.

H. A. HARDING, *Hon. Sec.*

LONDON SOCIETY OF ORGANISTS

The last meeting of the season took place on July 16, at St. George's, Perry Hill, Catford, when a large gathering attended a special service. The Magnificat was sung to Noble in B minor, and the anthem was Gounod's 'Send out Thy light.' Tea was taken in the Parish Hall, the host being Mr. E. J. Hammond, after which Mr. B. Vine Westbrooke, organist and choirmaster of St. George's, gave an informal lecture on 'Thomas Ravenscroft and his Psalter,' illustrated by numerous examples sung by the St. George's choir.

CHURCH MUSIC FROM THE FREE SEATS

The first summer meeting of the Berkshire Organists' Association was held at Sonning on Saturday, June 25, under ideal weather conditions. A good number of organists throughout the county, with their friends, listened to an address by Mr. H. C. Colles upon the subject of 'Church Music from the Free Seats.' The speaker at the commencement of his remarks stated that he did not wish to air his views as a music specialist, but to talk about music as a part of worship from the point of view of a member of the congregation. While not wishing to 'tell organists about their own business,' his references to his early musical training showed that he had experienced the 'difficulties, disappointments, and rewards' which formed the lot of his hearers. He gave it as his opinion that in the main congregations were not sufficiently considered as participants in the act of worship. That the ordinary congregation should be expected merely to 'stand and listen' was a thing one could not afford with impunity. 'The congregation,' he said, 'should be exerting themselves, there must be a definite place where they could join in.' After describing the types of church service ranging from the most complete Cathedral style or the ideal presented by the Temple Church down to the simplest prayer meeting, he argued that the average policy, 'to leave it to the choir,' was not satisfactory. The music attempted was usually not simple enough for ordinary people to help in, and much of it was not good enough to listen to. What the church papers review as 'music to fill a great want' was too often mediocre and its performance equally mortifying. In outlining the kind of music which might usefully be employed, Mr. Colles pleaded for the 'smooth and beautiful melodies of the folk-song type,' and also asked for greater freedom from rhythmic restraint, having in view the disabilities of the congregation. He next passed on to discuss the very small repertory of tunes which are known to present-day congregations, and suggested that county associations of organists, such as he was addressing, might profitably resolve that the congregations in their districts should learn at least a dozen good tunes each year. In this way they would help to spread a wide knowledge of good Church music, and also to cultivate a feeling for the higher appreciation of music generally. People enjoy most what they do for themselves, their best pleasure coming from their own efforts.

Mr. Colles paid a well-merited tribute to the profession of organist, which he called the backbone of the musical profession. Practically all the leaders and others who had come to the front in music for centuries past were or had been organists. Many in country areas were isolated, and for such there was greater need for good music than in London. The work of a county association of organists in raising the standard of artistic taste of the British public was most important, not merely in regard to Church tunes, but also in the type of music given in organ recitals and in other ways. They should combat the sentimental ties which grew up around feeble tunes by connecting the same interest with tunes which they knew to be good. By the co-operation of people having one end in common, much could be done to level up the standard of taste and to arouse the musical interest not merely of a church but also of the general public. They had much to be thankful for in the amount of discretion and enthusiasm which had been shown by the people.

Mr. P. R. Scrivener, the president of the Association, voiced the thanks of those gathered together, his remarks being supported by two members of the Council, Messrs. P. Goodenough and A. C. P. Embling. Mr. Scrivener also outlined the aims of the Association, and pleaded for the co-operation of every organist in the county.

We regret we have not space to give in full some of the fourteen excellent programmes played at the Crystal Palace from June 13-20 by Mr. Francis W. Sutton. We choose only a few items: Alcock's Postlude in C and March Triomphale, Mendelssohn's sixth Sonata, Wolstenholme's Fantaisie Rustique, Stanford's Prelude in D minor, Rheinberger's Sonata in B major, Saint-Saëns' Fantaisie in E flat, Franck's third Choral, besides a good deal of Bach, many light organ pieces, and transcriptions.

ORGANS AND ORGANISTS OF ST. OLAVE'S, TOOLEY STREET, SOUTHWARK

BY ANDREW FREEMAN



THE ORGAN IN ST. OLAVE'S, TOOLEY STREET, SOUTHWARK

Nothing short of a miracle can save this historic church from destruction and its site from desecration. Posters announcing its sale 'with immediate possession' are already affixed to its walls, so that in all likelihood before these lines appear in print the house-breaker will have started on his job, and one more instance will have to be recorded in the long and disreputable chapter of sheer and unnecessary vandalism.

St. Olave's, Tooley Street,* is a very ancient foundation, dating back to the period of the Conquest, if not earlier, but the present Church can lay claim to no greater antiquity than 1736. Its architect was Henry Flitcroft, who also designed St. Giles-in-the-Fields and St. John's, Hampstead. In shape it is rectangular, with an apse at the east end, and a vaulted ceiling. The main body of the building is divided into a nave and two aisles by a double colonnade, with galleries over the aisles and at the west end. The interior is well—even nobly—proportioned, while the fittings and ornaments (except, perhaps, for such of them as date from after the fire of 1843), are excellently contrived and wrought.

Concerning the former organs in this church and its predecessors little can be said, for the Churchwardens' Accounts and the Vestry Minutes are either mislaid or have been done away with. In his book on 'Churchwardens' Accounts,' Dr. J. C. Cox states that the St. Olave's Accounts are kept

at Bermondsey Town Hall; but an inquiry in that quarter elicited the information that all the St. Olave's records which were taken over upon the suppression of the Vestry and Incorporation of the Borough had been destroyed. They were first placed in a shed where the rain spoiled them, and then burnt! It was doubted, however, whether any *ancient* books were ever received: these, it was said, must have remained at the church itself. A morning's search at the church, in company with the Rev. A. M. Cazalet, the present Rector of the combined parishes of St. Olave and St. John, was equally fruitless; but as there was one safe for which we could not find a key, there is just a chance that some of them still exist, and that information as to former organs and organists may yet be extracted from them.

According to Dr. Rimbault, Father Smith built an organ for St. Olave's, but unfortunately Rimbault gives neither date nor authority. This instrument seems to have been re-erected in Flitcroft's Church, and to have lasted till the fire of 1843. In 1802 Hugh Russell repaired it, and added the Sesquialtera and Mixture to the Great and the Cremona to the Choir. (I think these stops were renewals, or substitutions, rather than additions. Mixtures suffered a good deal from inconsiderate tuning, and for this reason a whole stop had occasionally to be replaced. The Cremona may have been inserted in the room of a Vox Humana.)

* Tooley = Towlies = Stowlies = St. Olave's.

The specification of the organ at this time was as follows*:

GREAT—GG (SHORT)† TO D				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	
1 Open diapason ...	8 32	6 Sesquialtera ...	III. 156	
2 Stopped diapason ...	8 32	7 Mixture ...	II. 104	
3 Principal ...	4 32	8 Cornet (middle C) ...	V. 135	
4 Twelfth ...	2½ 32	9 Trumpet ...	8 32	
5 Fifteenth ...	2 32	10 Clarion ...	4 32	

CHOIR—GG (SHORT) TO				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	
11 Stopped diapason ...	8 32	14 Fifteenth ...	2 32	
12 Principal ...	4 32	15 Cremona (Gamut G) ...	8 44	
13 Flute ...	4 32			

SWELL—TENOR F TO D				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	
16 Open diapason ...	8 33	19 Cornet ...	III. 99	
17 Stopped diapason ...	8 33	20 Trumpet ...	8 33	
18 Principal ...	4 33	21 Hautboy ...	8 33	

* PEDALS TO C. No stops.

Mr. Lefler, organist of St. Katherine's-by-the-Tower during the first two decades of the 19th century, through whose instrumentality this and many other specifications of organs of the period have been preserved, says: 'This may have been a good organ, but 'tis quite worn out.'

After the fire came the present instrument, whose organ is inscribed on a brass plate placed between the manuals:

'This organ, of a 32-ft. Manual Gamut, was designed by Dr. Gauntlett, commenced by Mr. H. C. Lincoln, March, 1844, and perfected by Mr. Wm. Hill, March, 1846.'

In order to lessen the labour of playing, the stops of the Great organ were divided between two sound-boards, front and back. The latter, containing the 32-ft. Sub-bourdon and most of the heavy stops, was brought into action by means of a coupler, 'Grand organ combined.' Later on, when the pneumatic lever was applied to Great and Pedal organs, the necessity for this coupler no longer existed, so it was taken out. Another coupler (Swell to Pedals) was also removed, because the lowest octave of the Swell then acted on the Great keys, so that it was nearly always useless, and frequently most disconcerting.

The organ was renovated by Bryceson in 1884,‡ which was in all probability the date when the above-mentioned alterations were made: but by the year 1892 a writer in the *Musical Standard* found it 'very much out of repair,' so that 'no adequate idea can be formed of its former grandeur.'§

It is now in a very bad state indeed. Numerous cipherings render it quite unplayable, while much of the pipe-work is in as ruinous a condition as the action. I am afraid that the organ can never be restored to anything approaching its original condition. This is a great pity, for it was in some respects the most remarkable two-manual instrument ever made in England, and also something in the nature of a land-mark in the art of organ-building. It is too cumbersome for a museum, and not good enough to form the nucleus of a large three- or four-manual instrument. To make it into a smaller and serviceable organ it would have to be shorn of all its most interesting and characteristic features. The wood flue-pipes will probably be used up in other organs, but the metal ones will hardly escape the melting-pot.

The case ought certainly to be preserved, for though it is only of common wood, grained to look like oak, it is well designed, and the carving on it is really quite creditable. Its weakest feature is the central flat, but this could easily be improved at no great outlay. The interior of many a church or chapel would be vastly bettered by the acquisition of this dignified Renaissance case—designed, it should be said,

by Mr. Allen, to accord with the architecture of the Church. It cost £200. The front pipes are gilt.

Here follows the present specification:

GRAND ORGAN—CC TO F				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	
1 Sub-bourdon (ten. C) 32	42	14 Duo-decima, open ...	3 54	
2 Tenoroon, open ...	8 12	15 Super octave ...	2 54	
3 Bourdon (ten. C) 16	42	16 Piccolo, open (ten. C) 2	42	
4 Unison, open ...	8 54	18 Sesquialtera ...	III. 162	
5 Unison treble, closed (ten. C) ...	8 42	19 Mixture ...	II. 108	
6 Unison bass, closed 8	12	20 Fourniture ...	II. 108	
7 Viol di Gambe (ten. C) 8	42	21 Doublette ...	II. 108	
8 Salicional (ten. C) ...	8 42	22 Glockenspiel (Septima & Oct.) ...	II. —	
9 Clarabel (ten. C) ...	8 42	23 Posanne ...	8 54	
10 Quint, open ...	6 54	24 Clarion ...	4 54	
11 Octave, open ...	4 54	25 Octave clarion ...	2 54	
12 Wald-flute (ten. C) ...	4 42	26 Cromhorn (ten. C) ...	8 42	
13 Decima, open ...	3½ 54	27 Corno flute (ten. C) 8	42	

There are now no pipes to the Glockenspiel, Fourniture, or Octave decima.

The pipes of the Viol di Gambe and of the Salicional are inverted cones surmounted by a bell.

The Sub-bourdon (No. 1) has open pipes in the treble.

The Corno flute (a reed) has wooden tubes.

SWELL ORGAN—TENOR C TO F				
(The keys extend to CC, but the lowest octave is now out of action.)				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	

28 Tenoroon, open ...	16 42	33 Super octave ...	2 42
29 Unison, open ...	8 42	34 Flageolet ...	2 42
30 Unison, closed ...	8 42	35 Octave fifteenth ...	1 42
31 Octave, open ...	4 42	36 Cornopane ...	8 42
32 Suabe flute ...	4 42	37 Hautbois ...	8 42

PEDAL ORGAN—CCC TO D				
	NO. OF		NO. OF	
	FT. PIPES		FT. PIPES	

38 Contra Bourdon ...	32 27	40 Bass Trombone } (wooden tubes) ...	16 27
39 Principal Contra Bass	16 27		

COUPLERS

41 Grand to Pedal.	42 Swell to Grand
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ACCESSORIES

Four Composition Pedals to Grand (said to have been added in Dr. Chipp's time. They were not in the original scheme).
Sforzando Pedal (Grand to Swell).
Swell Pedal.

The keyboards have a rather more ornamental appearance than is customary owing to a tortoise-shell inlay along the length of each of the (ebony) sharps.

The stop-knobs are two inches in diameter. The lettering is written in a circle round the edge of each plate.

ORGANISTS

1793. John Purkis.—A most remarkable musician, born in London in 1781. He was blind from birth, but when he had reached his thirtieth year, his sight was gradually restored after a series of operations performed by (Sir) William Adams, a skilful Exeter surgeon and oculist, who began his treatment while on a visit to London and completed it while Purkis was staying with him at Exeter.

Purkis was a pupil of Thomas Grenville, also blind, organist of the Foundling Hospital. At nine years of age he became organist of Margaret Chapel (now All Saints', Margaret Street), and at twelve (after a competition and a three days' poll), organist of St. Olave's, increasing his salary thereby from £10 to £30.* He had a curious fancy for competing for various vacant organ posts. 'This he did chiefly for the sake of playing their different organs, and in one or two instances he will appear to have been a favourite candidate.' He made three unsuccessful attempts to obtain the organistship at the Temple, and at last took on the position of deputy there, in addition to his post at St. Olave's, chiefly because of the pleasure he derived from playing on what, in his opinion, was the finest organ in the kingdom.

About the year 1802 he gave up St. Olave's, having obtained a similar post at St. Clement Danes. He took a great interest in the construction of the celebrated Apollonicon organ, built by Flight & Robson, and on its completion gave a long series of weekly recitals which were amongst the chief musical attractions of London.

* Probably he is the 'Mr. John Purkis' who was unsuccessful at the poll, after competition, for the organistship at St. Martin's, Ludgate, in 1792.

* From Dr. Pearce's interesting 'Notes on English Organs,' p. 111.

† No notes between GG and CC.

‡ 'Mackeson's Guide,' 1895, p. 131.

§ *Musical Standard*, April 30, 1892.

Purkis was not only a (pedal) organist but a thorough all-round musician with a wonderful memory. He was a skilled violinist, and could play the harp almost as well as the pianoforte. In addition he had made himself familiar with practically every instrument then in use in the orchestra—all this while he was still totally blind. As he did not die till 1849 he probably tried the new organ at St. Olave's and heard his brilliant successor. One wonders what he thought of these experiences.

1827. Henry John Gauntlett.—Born at Wellington (Salop), July 9, 1805. Organist at Olney Church, Bucks, where his father was vicar, at the age of nine. Articled to a solicitor in 1826, organist of St. Olave's from 1827 till 1846. In 1836 he was appointed evening organist at Christ Church, Newgate Street, at a salary of two guineas a year! It was about this time that he commenced his crusade in favour of the C compass, William Hill, the organ-builder, being his most valuable ally, and Samuel Sebastian Wesley his most formidable antagonist. He became Mus. D. (Cantuar.) in 1842, and about the same year gave up the law in order that he might devote his whole time to music. After leaving St. Olave's he became organist successively of Union Chapel, Islington; All Saints', Notting Hill; and St. Bartholomew the Less, Smithfield. He was a fine organist, and an early exponent of Bach's organ fugues. Mendelssohn selected him to play the organ part at the first production of 'Elijah' at Birmingham, August 26, 1846. He was an indefatigable composer of hymn-tunes, an enthusiastic advocate of plainsong, a keen controversialist, and editor of several tune-books widely used in their day. He died February 21, 1876.

1847. Edmund Thomas Chipp.—Born 1823. Organist, successively, of Albany Chapel, Regent's Park (1843-46); St. Olave's (1847-52); St. Mary-at-Hill (1852-56); Holy Trinity, Paddington (1856-62); Ulster Hall, Belfast (1862-66); Kinnaird Hall, Dundee, and St. Paul's, Edinburgh (1866); and Ely Cathedral (1866, till his death in 1880).

He followed W. T. Best at the Panopticon, Leicester Square, and held the organistship there till that institution was closed. He became Mus. B. (Cantab.) in 1859, and Mus. D. in 1860.

1852. G. W. Morgan.

1854. E. Deane.

1868. J. Coleman.

1884. W. Taylor.

1891. Stretton Swan, F.R.C.O.—Afterwards Mus. B. (Durham), and at present organist of the Church of St. John, Horsleydown, to which church part of St. Olave's Parish has been assigned.

c. 1809-c. 1912. Herbert Vincent Miniken.

THE NEW ORGAN FOR THE PUBLIC HALL, BLACKBURN

As briefly stated in the last issue of the *Musical Times*, a new concert organ is in course of construction by Messrs. Rushworth & Dreaper, of Liverpool, for the large concert-hall, which forms part of the handsome block of buildings now being erected by the Corporation to the design of Messrs. Briggs, Wolstenholme, & Thornely and Stones, Stones, & Atkinson.

The specification has been drawn up by Councillor Pollard and Dr. Brearley in conference with the builders, and though the organ will contain fewer speaking stops than some concert organs in this country, when complete it will be a fine example of modern tone-production. Three wind-pressures will be used for both the Great and Swell organs, the reeds for the former being voiced on 12-in. and the Chorus reeds for the latter on 10-in. The Solo Orchestral Horn 16-ft. and Tuba Minor 8-ft. will be voiced on 15-in. pressure, and enclosed in the solo Swell box. The Bombarde 16-ft., Tuba Mirabilis 8-ft., and Octave Tuba 4-ft. will occupy an open position, voiced on 18-in. pressure. It will be possible to transfer the whole of the Enclosed Solo to the other manuals independently of the Solo to Manual couplers, thereby increasing the resources

of this department. The flue work will be voiced on pressures varying from 4-in. to 8-in., and whilst the organ will contain a great variety of solo stops, the general tonal build-up will not be sacrificed. The following is the complete specification:

PEDAL ORGAN

	FT.		FT.
1 Double Open Diapason...	32	8 Principal ...	8
2 Open Wood (large scale) ...	16	9 Flute...	8
3 Open Diapason ...	16	10 Bombarde ...	16
4 Violone ...	16	11 Ophicleide ...	16
5 Bourdon ...	16	12 Double Horn ...	16
6 Salicional ...	16	13 Posaune ...	8
7 Octave ...	8		

CHOIR ORGAN

(in a separate Swell box)

	FT.		FT.
1 Contra Salicional...	16	6 Unda Maris ...	8
2 Geigen Diapason...	8	7 Salicet ...	4
3 Wald Flöte...	8	8 Suabe Flöte ...	4
4 Salicional ...	8	9 Echo Cornet ...	3 ranks
5 Zauber Flöte ...	8	10 Cornopæan...	8

TREMULANT

Octave } Acting also through Unison Couplers.
Sub-Octave }
Unison Off }

Enclosed Solo on Choir—by rocking Tablet in key frame.

GREAT ORGAN

	FT.		FT.
1 Double Open Diapason ...	16	9 Octave Flute ...	4
2 Open Diapason, No. 1...	8	10 Twelfth ...	2
3 Open Diapason, No. 2...	8	11 Fifteenth ...	2
4 Open Diapason, No. 3...	8	12 Mixture ...	4 ranks
5 Harmonic Flute ...	8	13 Trombone...	16
6 Stopped Diapason ...	8	14 Tromba ...	8
7 Octave Diapason...	4	15 Octave Tromba ...	4
8 Principal ...	4		

Enclosed Solo on Great—by rocking Tablet in key frame.

SWELL ORGAN

	FT.		FT.
1 Contra Gamba ...	16	9 Mixture ...	3 ranks
2 Open Diapason ...	8	10 Oboe...	8
3 Lieblich Gedackt ...	8	11 Vox Humana ...	8
4 Echo Gamba ...	8		
5 Voix Celestes ...	8		
6 Principal ...	4	12 Double Trumpet ...	16
7 Lieblich Flöte ...	4	13 Harmonic Trumpet ...	8
8 Fifteenth ...	2	14 Clarion ...	4

Octave } Acting also through Unison Couplers.
Sub-Octave }
Unison Off }

Enclosed Solo on Swell—by rocking Tablet in key frame.

SOLO ORGAN (Enclosed)

	FT.		FT.
1 Orchestral Flute ...	8	6 Orchestral Horn ...	16
2 Viole d'Orchestre ...	8	7 Orchestral Clarinet ...	8
3 Viole Celeste ...	8	8 Orchestral Oboe ...	8
4 Octave Flute ...	4		
5 Zauber Piccolo ...	2	9 Tuba Minor ...	8
10 Carillon ...			

Octave } Acting also through Unison Couplers.
Sub-Octave }
Unison Off }

Unenclosed

	FT.		FT.
11 Bombarde ...	16	12 Tuba Mirabilis ...	8
		13 Octave Tuba 4-ft.	

ACCESSORIES

- 6 Pistons to Great (one adjustable)
- 6 Pistons to Swell (one adjustable)
- 4 Pistons to Choir (one adjustable)
- 2 Reversible Pistons for Couplers
- 5 Pedal Pistons to Pedal Organ
- 3 Reversible Pedal Pistons for Couplers
- 1 Stop connecting Great and Pedal Pistons
- 1 Stop connecting Swell to Pedal Pistons
- 3 Balanced Swell Pedals.

JOSEPH BONNET'S RECITAL AT WESTMINSTER ABBEY

There is no doubt as to the interest now taken in first-class organ playing. A well-advertised recital by a famous player is as safe a draw as any other kind of solo performance, save that of a prima donna. Indeed, remembering the Dupré Albert Hall recital, we need hardly except the prima donna. It was no surprise, therefore, to find Westminster Abbey thronged to the doors when Joseph Bonnet gave a recital on June 21. His playing was good, but less remarkable than we had been led to expect from his great vogue in America. Perhaps he was below his best form, or maybe the standard of organ playing across the Atlantic is not so high as our cousins would have us believe.

One thing is certain—Bonnet handicapped himself by his programme. We were glad to hear the old pieces by Purcell, Byrd, du Mage, Couperin, and Clerambault. But together they made enough ballast for any scheme to carry. Having followed them up with Bach's G minor Fantasia and Fugue, Bonnet should have given us a string of modern pieces. Instead, he bored us for twenty minutes with Handel's tenth Concerto, sparing us not one of its four long movements. The two *Allegros* are fair, though they suffer from the complacent padding and repetition to which Handel was prone in his instrumental works. The opening *Adagio* consisted chiefly of a tame theme in thirds, repeated to weariness. Why do famous organists try to keep such feeble stuff in the repertory when there is so much good modern organ music waiting for the helping hand that they can so easily give? The rest of the programme consisted of four of Bonnet's own pieces, Franck's Choral in A minor, and Bach's six-part Prelude on 'In deepest need,' the chorale melody in its augmented form being played by the London Symphony Orchestra trombonists, placed on the screen. This just missed impressiveness owing to the want of balance, the organ being a trifle too loud. However, it made a fine and sonorous end to the recital. A collection was taken on behalf of the disabled in the French and British Navies. It should be added that the hymn during the collection—'O God our help'—provided a fine example of congregational singing, and that Mr. Nicholson left the great crowd to themselves for a couple of verses with excellent effect.

ORGAN MUSIC AT ASHTON HALL, LANCASTER

The organ in concert-halls is so often made the medium of poor music, arrangements of hackneyed overtures and songs—anything, in short, but fine examples of the music written for it—that we have been particularly struck by the excellence of the programmes of the organ concerts given at Ashton Hall, Lancaster, during the 1920-21 season. Our concern here is with the organ solos only, so we pass over the vocal and other items. Mr. J. H. Reginald Dixon, the organist, has played the following: Rheinberger's G sharp minor Sonata, Claussman's Pastorale and Storm Scene (a picturesque number that might well relieve Lemmens frequently, if we must have storms—and why not?), Mendelssohn's first Sonata, Elgar's Sonata, Hull's Variations Poétiques, Guilman's first Sonata, Bach's Prelude and Fugue in G, Fugue in B minor, and Prelude on 'Christ our Lord to Jordan came,' Lemmens' Sonata Pascale, and shorter pieces. It should be noted that the Sonatas have been played in full, and that the Elgar work was so much to the taste of the audience that two of its movements were played at a subsequent recital by special request. In addition to the organ works Mr. Dixon wisely included transcriptions of various kinds, ranging from 'Casse Noisette' to 'The Mikado.' This is a combination of courage and tact that may be commended to the notice of recitalists who apparently hold that genuine organ music should be given only in homeopathic doses—if at all.

AN ORGAN QUARTERLY

Our new quarterly contemporary, *The Organ*, has started so well that there need be no doubt as to its success. The organ, partly because of its antiquity and associations, and perhaps even more on account of its extraordinary development and variety, is a constant source of discussion both on its mechanical and aesthetic sides. No all-round musical journal can find room for more than a small portion of the flood of articles dealing with it, to say nothing of specifications and other data. There is room, therefore, for a journal devoted entirely to the instrument, and here the new quarterly comes in. The first number of *The Organ* contains articles by the Rev. Andrew Freeman ('The Organs and Organists of St. Martin-in-the-Fields'), Ernest E. Adcock ('The Organ in Seville Cathedral'), Dr. Eaglefield Hull ('Couperin's Organ'), Malcolm Hallows ('Organs in Cinemas'), &c., specifications of new instruments, some very interesting extracts from long-forgotten articles by E. J. Hopkins, W. T. Best, and W. E. Dickson, and some admirable illustrations. *The Organ* is well produced, and should eventually bind up well into attractive volumes. It is published at the office of *Musical Opinion*.

Mr. E. H. Lemare has been appointed to the post of municipal organist at Portland, Me., and will take up his duties there on October 1. His none too happy term of office at San Francisco ended on June 30, and Mr. Lemare will fill in the spare time by a visit to Honolulu and Hawaii. His many friends at home wish him success at Portland, and hope he will no more be a storm-centre for local politicians. The backers of unsuccessful candidates for the San Francisco post took his appointment very badly, and have never ceased to make things uncomfortable for him. The following telegram was sent by the Mayor of San Francisco to the Mayor of Portland a few weeks ago:

'Please accept my hearty congratulations upon the acquisition of Edwin H. Lemare as Portland's official organist. In the four years he has been city organist of San Francisco, during which he has given a hundred and ninety recitals, Lemare has added to his laurels as the world's premier organist. His following here numbers thousands. No organist appearing here ever approached him in technique, wide range of repertoire, or masterful handling of our wonderful Panama Pacific Exposition organ. He is a star of the first magnitude, and he is lost to San Francisco only because of an unfortunate series of political manipulations. Our loss is Portland's gain, for he will bring honour and credit to your city.'

We have received programmes of an excellent series of recitals to be given during the summer in the Grootte Kerk at Rotterdam, by Heer H. de Vries. Two recitals are devoted to Dutch composers, one to Bossi, one to Reger, one to Bach, one to Wolstenholme, one to Hollins, one to Faulkes, and one to a representative English group—Fricker (Concert Overture in C minor), Frank Bridge (*Adagio* in E), Elgar (Sonata), Lemare (Romance), and John E. West (Festal Commemoration). We are glad to see that the Wolstenholme programme contains some of that gifted composer's more serious works, which are too little played by his fellow countrymen—the Prelude and Fugue in A minor, Sonata in F minor, and the Festival Toccata. The recitals take place on Fridays from June 3 to September 30, at 2.30 and 8 alternately, each programme being played twice. There is a small charge for admission. It is a pleasure to find our organ composers receiving so much attention abroad.

At the conclusion of the annual general meeting of the Church Music Society, held in the Jerusalem Chamber, Westminster Abbey, on July 14, the company adjourned to the Abbey, and spent an enjoyable hour singing hymns under the direction of Mr. Sydney H. Nicholson, and hearing Dr. H. G. Ley play organ music based on the tunes sung. The programme included preludes by Wood ('St. Mary'), Vaughan Williams ('Hyfrydol'), Parry ('St. Anne'), Harvey Grace ('London New'), and treatments of the Passion Chorale by Bach, Brahms, and Reger.

Dr. E. J. Sloane, organist and choirmaster of St. Mary's Church, Blackhill, Co. Durham, has been presented with a beautiful and unique French clock, with a striking mercurial regulator in onyx, enamelled ormolu and crystal case, by the choir of St. Mary's, in recognition of twenty-five years' service as organist and choirmaster of the above church. The presentation took place at St. Mary's Hall, in the presence of a large and enthusiastic company, and was followed by a most enjoyable supper and dance.

A meeting, convened by the local secretary (Mr. Henry Riding), of the Epping Forest branch of the London Society of Organists, was held at Epping on July 16. After tea, the Rev. Walter Limbrick gave an address on 'Epping Forest.' A masterly recital on the fine organ in St. John's Church, by Mr. H. L. Balfour, drew a large congregation. The members afterwards met in the Vicarage garden.

On leaving Newport, Isle of Wight, to take up his duties at the Church of the Annunciation, Chislehurst, Mr. Albert Orton was presented with a cheque and illuminated address and album of names, a framed photograph of the choir, and (from his choir boys) a barometer in carved oak case, suitably inscribed.

The *Guardian* of July 15 contained an advertisement for an organist. An experienced choir-trainer and disciplinarian was required, as was right and proper. But when the advertiser went on to demand that the applicant should be an 'Abstainer,' he was adding one requirement too many. On the far more important question of salary the advertiser was silent. Apparently the post is of the type that goes to the lowest bidder.

ORGAN RECITALS

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata No. 3, *Mendelssohn*; Prelude and Fugue in G, *Bach*; Choral with Variations, *Smart*; Sonata in D minor, *Rheinberger*; and a Bach programme.
Mr. Fred Gostelow, Bushey Baptist Church (Dedication of new organ)—Overture in E flat, *Faulkes*; Barcarolle, *Wolstenholme*; Funeral March and 'Hymn of Seraphs,' *Guilmant*.

Mr. John Pulletin, St. Mary's Cathedral, Glasgow—Prelude in D minor, *Stanford*; Choral in E, *Frank*; Saraband, *Blow*; Scherzo, *G. J. Bennett*; Prelude in G flat, *Scriabin*; Kieff Processional, *Moussorgsky*.

Mr. Herbert E. Knott, St. Anne's, Moseley—Overture to 'Occasional' Overture; Andante Cantabile from String Quartet, *Tchaikovsky*; Festal March, *Sinclair*.

Mr. S. T. Chamberlain, Sonning Parish Church (Visit of Berkshire Organists' Association)—Sonata in E flat, *Percy Buck*; Fanfare, *Lemmens*; Fugue in E, *Best*; Grand Chœur, *Higgo*.

Dr. J. C. Bradshaw, St. Paul's Cathedral, Dunedin, New Zealand (two recitals)—Prelude and Fugue in E flat, *Bach*; Solemn Melody, *Walford Davies*; 'St. Francis preaching to the Birds,' *Liszt*; Sonata in B flat minor, *Rheinberger*; Andante from String Quartet, *Debussy*; Fantasia in F minor, *Mozart*; Pièce Héroïque, *Frank*; Marche aux Flambeaux, *Guilmant*.

Mr. James M. Preston, St. Cuthbert's, Benfieldside, Co. Durham—Dithyramb, *Harwood*; Prelude on 'Eventide,' *Parry*; Prelude and Fugue in A minor, *Bach*; Fantasy on French Folk-Songs, *Ferrari*; Scherzo, *Sandiford Turner*; Lament, *Harvey Grace*; Epilogue, *Healey Willan*.
St. George's, Newcastle-on-Tyne (three recitals)—Variations and Fugue on 'Winchester Old,' *Wood*; Offertoire, *Dallier*; Passacaglia, *Bach*; Intermezzo, *Ferrari*; Two Interludes, *Dupré*; Entrée and Cérémonie Religieuse ('Fervaal'), *d'Indy*; Prelude and Fugue in G minor, *Dupré*; Pavane, *Byrd*; Pastorale Sorrentina, *Yon*.

Mr. Harold M. Dawber, St. George's, Stockport—Gothic Suite, *Boëllmann*; Allegro, *Corelli*; Pean, *Harwood*.

Mr. Harry Wall, St. Paul's, Covent Garden (eight recitals)—Andante in D, *Silas*; Meditation No. 2, *Ropartz*; Marche Pontificale, *Widor*; Passacaglia, *Rheinberger*; Madrigal, *Vierne*; Marche Héroïque, *Lemare*; La Fête-Dieu, *Dubois*; Londonderry Air, arr. *Hamand*; Andante Religioso, *Rowley*; Variations on an Original Theme, *Stuart Archer*; Prelude on 'Old 136th,' *Wood*; 'Pax Vobiscum,' *Karg Eleri*; Scherzo, *Baird*; Grand Chœur, *Baynon*; Adagio in E, *Frank Bridge*.

Mr. H. S. Middleton, Truro Cathedral. (In connection with Diocesan Conference)—Prelude and Fugue in C, *Bach*; Fantaisie in A, *Frank*; Introduction and Fugue, 'Ad Nos,' *Liszt*; Dithyramb, *Harwood*.

Mr. H. Vincent Batts, St. Mary Magdalen, St. Leonards-on-Sea—Song of Triumph, *John E. West*; The Curfew, *Horsman*; Adagio and Scherzo (Sonata No. 5), *Guilmant*; Fantasia and Fugue in G minor, *Bach*; 'Finlandia.'

Mr. Henry Poole, St. John the Baptist, Burley—March from 'Casse Noisette,' *Tchaikovsky*; Overture, 'Calm Sea'; Serenade, *Poole*; Offertoire, *Batiste*.

Mr. Frank Muspratt, Bury St. Edmund's Cathedral—Finale, 'Sonata Britannica,' *Stanford*; Prelude and Fugue on BACH, *Liszt*; Visione, *Rheinberger*; Finale, Symphony No. 6, *Widor*.

Mr. Stanley E. Lucas, Harecourt Congregational Church, Canonbury—Fantasia and Fugue in A minor, *Bach*; Preludes on 'St. Mary' and 'Martyrdom,' *Parry*; Pastorale, *Bach*; Adagio, *Spohr*; 'De Profundis,' *Wyatt*.

Mr. H. C. J. Churchill, Central Hall, Westminster—Overture to 'Athaliah'; Fantasia and Fugue in G minor, *Bach*; Imperial March, *Elgar*; Serenata, *Moszkowsky*.

Mr. Albert Orton, Church of the Annunciation, Chislehurst—March for a Church Festival, *Best*; Overture to 'Athaliah'; Fantasia and Fugue in G minor, *Bach*; Finale in D, *Lemmens*.

Mr. Ernest H. Smith, St. James', New Brighton—Fantasia in F, *Best*; 'The Storm,' *Lemmens*; March, *Thomas*.
Mr. Stanley Chipperfield, St. Peter's, Budleigh Salterton—Nachspiel, *Noble*; Preludes on 'Rhosymedre' and 'Hyfrydol,' *Vaughan Williams*; Allegro in D minor, *Stanford*.

Dr. R. Walker Robson, Christ Church, Crouch End—Sonata (first movement), *Elgar*; Final, *Frank*; Idylle, *Vierne*; Villanelle, *Ireland*; Sonata in the style of Handel, *Wolstenholme*; Festival Toccata, *Wolstenholme*; Introduction, Air, and Variations, *Guilmant*.

Mr. Frank H. Mather, Grace Church, Rutherford, New Jersey—Sonata, *Borowski*; Toccata, *Mailly*; Spring Song, *Hollins*; Marche Triomphale, *Lemmens*. (Violin solos by Mr. Ariberto di Butera.)

APPOINTMENTS

Mr. Philip Miles, organist, Holy Trinity Church, Gray's Inn Road.

Mr. T. S. Miles, choirmaster, Holy Trinity Church, Gray's Inn Road.

Mr. Arthur E. Temple, organist and choirmaster, Cheshunt Parish Church.

Letters to the Editor

'THE FUTURE OF CHURCH MUSIC'

SIR,—A reading of Mr. Moody's excellent lecture moves me to write. Is he not unduly pessimistic, and does he not spend too much time in destructive criticism?

It is a thousand pities that discussions on Church music reform usually develop—or rather degenerate—into a battle round some Victorian hymn-tune composers. If we wish to ensure an honest trial for the tunes of Stanford, Vaughan Williams, Walford Davies, Holst, the Shaws, and other living composers, we cannot go to work in a worse way than by abusing the Dykes-Barney-Stainer school.

A few days ago the newspapers reported that a vicar who was about to introduce the 'English Hymnal' in place of 'Ancient and Modern' announced his decision in a violent attack on the latter book. As the man on the spot, he may be presumed to know best how to negotiate such awkward corners in parochial affairs. Still, I wonder. . . . On second thoughts, I don't. As one who has braved the battle and the breeze of a few such crises, I can promise him a rough passage. Unless his flock are sheep indeed, a good many of them will at once develop a prejudice against the new book. It is bad policy to begin a change of this kind by dividing the congregation into pro's and anti's.

Moreover, attacks of the kind are far too sweeping. (Sometimes they are unfair as well. In this particular case, for example, the vicar thundered against a certain popular mission hymn that is in A. & M. But it happens to be in the E. H. as well!) After all, the conservatives' acceptance of the whole of the Dykes-Barney-Stainer output is hardly less logical than the reformers' sweeping refusal of it. There are good tunes by the despised Victorians—even by the most despised of them. And before slinging about the word 'Victorian' as an approbrious epithet we should remind ourselves that the era in which such men as S. S. Wesley, Pearsall, Walmisley, Steggall, and at least half a dozen other admirable Church composers worked was far from barren. True, it produced a good deal of music that does not wear well, chiefly because (as in other branches of native music) it was a transition period, and also because most of its composers were unfortunate in their choice of models. They took three immensely popular ones from the Continent (Mendelssohn, Spohr, and Gounod), instead of going to older native sources. Before we heave rocks at them for their neglect of the latter, however, we must bear in mind that the bulk of our best native Church music had been lost to sight long before the Victorians were born. Some, at least, of our missiles should be aimed at an earlier generation. Our duty in the matter of Victorian Church

music is simply that which we owe in other departments of the art: we have to shed the bad and retain the good, and the less we abuse the bad and its writers the sooner the job will be done.

Admittedly, the hymn-tune as the popular element in Church music is an important factor in any scheme of reform. It is almost useless for a choir to build up a repertory of fine service music unless the taste of the congregation is developed along corresponding lines by the use of equally good hymn-tunes. But the popular hymn-tune has a hold like that of no other music. Its popularity is the result of so many extra-musical considerations—personal memories, association with its text, and so forth—that it cannot be swept away as one would sweep away poor music from a pupil's repertory. It is a case for leading, not driving. Introduce fine new tunes gradually; drop the weak popular ones gradually; hold congregational practices and give the new tunes a fair start instead of shooting them at the head of the congregation without warning; use the new and the old tunes alternately for a few months; let 'em fight it out. In ninety per cent. of cases you may back the better tune to win. Even if the result is but a dead heat, the battle will really be won, because the bulk of the rising generation, starting with fewer prejudices and associations, will be on the side of the new. But for goodness' sake don't condemn a tune just because it happens to be by Stainer or Barnby. To do so is to put yourself on the level of the man who praises it for no better reason. It is a curious fact, by the way, that the most popular tunes by Dykes, Barnby, and Stainer are by no means their best. A glance through their collected works will reveal a good many excellent tunes that are rarely heard. As a matter of tactics, we might do well to revive the best of these, just as the 'Oxford Hymn Book' has restored to use some fine tunes of the Wesleys. Such a revival would make the dropping of a composer's weak tunes easier. For example, instead of telling people they must give up such and such a favourite by Barnby because it is banal, why not put it to them that the tune does not show him at his best, and introduce a neglected one that does?

One other point in connection with the Victorian school is too often overlooked. We are so busy trying to reform them off the face of the earth, that we forget that they themselves were reformers. That seems an odd rôle for such composers, doesn't it? But if we read a curious old journal called *The Parish Choir*, published in 1849, we shall get a good and startling idea of the appalling state of music, not only in our parish churches, but in our cathedrals as well. The improvements were largely due to the men whom we are now too ready to pooh-pooh. Let us go ahead with our reforms, but let us throw something better than stones at the men who really began clearing the ground.

And, bad as things are now in some respects, need we be such Jeremiahs? Instead of moaning over the continued popularity of some feeble music, let us take encouragement from the fact that so much virile work is now being produced and appreciated. Let us remember that when we were youngsters our finest native Church composers were not even known by name, save to a few antiquarians; that plainsong was either neglected or used only with its rhythm Anglicised and its modal character destroyed; and that our best old metrical psalm tunes were pushed aside, or tolerated only when their harmony was watered down and their rhythm Bowdlerised.

There are hundreds of churches to-day whose choirs and congregations use and enjoy music that our grandfathers would have condemned as barbarous and ugly. To-morrow there will be hundreds more. The process is slow, perhaps, but it is inevitable. Every congregation contains a leaven of people who are in touch with musical developments in general. We know what a leaven does to the lump. This handful of musical people is making its influence felt, and even the bulk of the congregations are hearing so much good music outside the church that they are steadily approaching the stage when they will be prepared to scrap a lot of weak favourites. If not, they must develop two musical palates, one for meat during the week, the other for soothing syrup on Sundays.—Yours, &c.,

'OPTIMIST.'

'THE IMPORTANCE OF CORRECT PLACING' OF THE VOICE

SIR,—I am pleased to see a criticism of the movement I am making towards a better standing of singing (physical), because I want the good effects of it to be still more widely known while my own voice remains 'in its prime.' This because I consider vocal illustrations of very great value to both teacher and student. I am of opinion, after reading Mr. Keay's letter, that he has not experienced that delightful sensation of 'singing with absolute freedom and ease.' And of course his letter shows that he does not know how wonderful and definite is 'true speech into song.' Mr. Keay is prone, I am afraid, like so many others, to make that *definite ease* a difficulty through too many technicalities. This mode of procedure is largely responsible for the fact that we cannot, perhaps, produce to-day in this country twenty vocalists who have kept their voices unimpaired during, say, thirty years of public work, whereas some fifty thousand or more have been trained. It is to wipe out this vagueness, this loss of voice, that I am lecturing all over the country, and showing by vocal illustrations to both teachers and students the absolute simplicity of correct vocal placement. But I admit that it is difficult for anyone who has not experienced the correct method of *ease in singing* to realise the *simplicity* of it all. Mr. Keay speaks of the order of adaptability of Italian, Spanish, French, German, &c., which furnishes another proof that he does not realise how easy any of those languages become with the correct method. English is a *very* singable language, but for this or any other language the singing must take place where true speech and enunciation take place.

'Building minus a foundation.' The foundation of true singing is correct speech. Mr. Keay says: 'Correct speech into song may be helpful in a roundabout and exceedingly protracted way.' 'Speech into song' is exactly the reverse of protracted—it is *instantaneously successful*, as so many teachers all over the country are finding (judging by their personal letters).

It has lately come to my knowledge that an eminent London medical man has for years devoted his whole time, in various schools, to bringing speech to that point of excellence where singing may be carried on, and he has given up his medical practice in order to do this. Mr. Keay suggests that 'nasal resonance without nasal quality is a technical error.' We don't want technicalities, we want simple facts. The resonance of singing largely depends on the nasal region, but for heaven's sake let us keep out *nasal quality*. I do not suggest that the mouth has nothing to do with resonance—it is naturally an indispensable and highly important member. But the nasal resonance which Mr. Keay ignores as unimportant has been for so long the stumbling-block of teachers generally, and seems likely to remain so, so far as my critic is concerned.

No, Mr. Keay, I am afraid we shall have to do without all technicalities and get down to simple proven facts if we are to emerge from this chaos. And, believe me, we shall do it, if those interested, both teachers and students, will adhere strictly to those few simple rules which I advocate. They will find them absolutely *infallible* in all normal cases. We must do away with the *camouflage* so rampant to-day. I am not engaging in this vocal-placement movement to 'blow my own trumpet,' for I do very little teaching myself, but I cannot refrain from quoting the adage 'The proof of the pudding is in the eating.'—Yours, &c.,

CHARLES TREE.

14, Courtfield Gardens,
Kensington, S.W.5.

June 8, 1921.

WHO IS THE GREATEST COMPOSER?

SIR,—As a regular and interested reader of your excellent journal, may I be permitted to make a few remarks with reference to 'Feste's' article in your July issue on the vexed question of 'Who is the greatest composer?'

From a careful survey of the subject it would appear that Beethoven occupies a peculiar and almost unique position in the art. His music and his personality seem to make a more universal appeal, both emotionally and intellectually,

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to the heart and mind of humanity than do those of any other composer. It is on this ground perhaps that many music-lovers as well as professional musicians would acclaim Beethoven as the greatest of all composers, and in the June number of *La Revue Musicale* M. André Suares appears to support this contention. It is curious to note (at least so far as I am aware) that Beethoven is the only composer whose name has been linked with the greatest names in the sister arts of poetry and painting (Homer, Dante, Shakespeare, Michael Angelo, &c.).

In conclusion, I beg leave to repeat a quotation from Saint-Saëns with regard to this matter: 'Et parceque Beethoven a chanté la fraternité universelle, parceque son âme au lieu d'être seulement l'âme allemande est l'âme humaine, il reste le plus grand, le seul vraiment grand.'

All music-lovers, however, have their favourites.—
Yours, &c., K. HEATLEY.

The Avenue, Kew Gardens,
July 15, 1921.

ORGANISTS ON HOLIDAYS

SIR,—The month of August will see a general egress from inland towns and a corresponding ingress at our seaside resorts. Among the visitors will be many church organists, who will doubtless visit various churches partly with a view to gaining suggestions for the improvement of their own services or to indulge criticism.

It is chiefly on behalf of seaside organists that I write, for they will doubtless be on their mettle, and strive to make the most of the material at their command.

In an article contributed to the *Musical Standard* four years ago, I pointed out that after a long absence from England I found the musical portion of the service had appreciably deteriorated, and further acquaintance with many churches has not caused me to alter my opinion. No organist who loves his church can contemplate with equanimity the fact that less than one-fifth of the population of Great Britain attend any place of worship to-day, and that number is rapidly diminishing. If the clergy be responsible for nine-tenths of this deplorable state of things, I do not hesitate to say that the organists are responsible for the other tenth. During this month many organists will find themselves 'hearers, and not doers'; let them, then, try and judge the musical portion of the service from the point of view of the congregation.

I know that the idea of congregational singing is anathema to many organists, and that it will be long ere they realise that the choir exists for the congregation, and not the congregation for the choir; yet few people are content to sit Sunday by Sunday through a service in which they can take no active part. It is many years since the *Church Times* pointed out that the 'apeing of a Cathedral service had done more than anything to alienate the masses from attending public worship.' Personally, I am tired to death of elaborate services sung to show off the high notes of a solo boy or the quality of a bass or tenor. I want an honest, plain service, in which I can take part in the worship. If we are to be deprived of the Canticles and Psalms, surely we ought to be allowed to join in the hymns, and yet at many churches I have visited lately either the hymns are sung to totally unfamiliar tunes or played in such a way (regardless of time or rhythm) that it is impossible to join in. The excuse that the organist only receives from £12-£40 a year does not hold good. If an organist cannot play a hymn-tune for twelve pounds per annum, he cannot do it for twelve hundred. My suggestion is to have a plain congregational service on Sundays, and a recital as elaborate as one likes once a week during the season. Copy the Nonconformist plan of printing a notice of the services and the hymns and other music on leaflets to be left at every boarding-house, with the words 'All visitors are heartily welcome.' I know increased congregations will be the result.—Yours, &c., ALEXANDER M. GIFFORD.

Hunstanton,
July 7, 1921.

GRAMOPHONE RECORDS

SIR,—Some months ago you kindly published a letter of mine, in which I suggested that the makers of gramophone records might turn their attention to recording the music of our Elizabethan masters in music.

I read in the July number of the *Musical Times* the programme of the music as performed at the Congress on June 17. What a delight it would be to those who, like myself, are lovers of this class of music, if only the madrigals sung by the English Singers could be recorded. There are many of us living in remote places and far away from musical centres, who would gladly and quickly buy such records.

Some of the music from 'The Beggar's Opera' is recorded, and very tuneful and delightful it is, even if the words to the songs are not the original words as set to the tunes. These records sell, and perhaps more for the music than for the words. Much more would the old madrigals command a sale, with their exquisite words.

Please, Mr. Editor, use your influence and try and get such records for us to buy.—Yours, &c.,

R. T. RICHMOND
(Country Doctor).

Seascale, Cumberland.
July 5, 1921.

THE ORGANS AT FARM STREET CHURCH

SIR,—In his article, 'Some Notable English Organs,' contributed to your July issue, Mr. Jay made some interesting references to the large Annessens organ in Farm Street Church. The general impression is that one of the present organs contains a considerable amount of Annessens' work. May I point out that this is hardly correct? The large west-end organ was originally an Annessens, but unfortunately suffered from an inherent and far too common defect in Continental-built organs, i.e., the use of unsuitable material in construction. The result was that the action was by no means durable, and became a constant charge for repairs and renewals, although Messrs. Bishop & Son were fairly successful in maintaining it in a playable condition. Examination showed that the complicated mechanism was completely worn out, and a great many of the pipes, which were taken to be of good spotted metal, proved to be of much baser material. A new instrument was obviously the only solution, and the Annessens organ was scrapped except for the case, the bodies of a few of the large wooden pipes, and some reeds. It was first used, in a very incomplete condition, for the Requiem of the Archduke Ferdinand of Austria, whose assassination at Serajevo was the signal for the world-war.

The organ was voiced in the church to suit the somewhat difficult acoustics of the building, and in construction and tonal features it embodied preferences of the then Father Superior and of the organist, Mr. H. W. Brewer (recently deceased), who filled the post for upwards of thirty years and retired in 1916. In that year the organ passed to Messrs. Willis, Son & Lewis, who re-voiced a portion of it and replaced a number of pipes; also they substituted a Willis Tuba.

They have since renovated the small organ in the Chapel of St. Ignatus.

The electric blowing machinery of these organs is an interesting example of what is attainable with the now little used system of crank-driven feeders. That of the large organ is installed in a room on a level with the church door close by the entrance. The drive is through a worm reducing gear and three-throw crank-shaft actuating six vertical feeders. The machinery and motor for the small organ are below the chapel floor (about 4-ft.), access being obtained by removing the floorboards. Both are quite inaudible whilst working. I have never come across any so quiet.—Yours, &c.,

VIVIAN STUART
(Director of the Music).

114, Mount Street, W.1.
July 13, 1921.

BRITISH MUSIC AT ZÜRICH

SIR,—I wish to write about the concert of British music recently given at Zürich under Sir Henry Wood in connection with the International Musical Festival, particulars of which have only just reached me. It is rather late in the day to call 'Fire!' but that feeble expostulation corresponds rather well with the almost sickening sense of futility which is apt to overcome those interested in British musical welfare at this further instance of downright pitiful mismanagement.

I have heard hard things said about British music as it existed or did not exist during the last century; but I doubt whether it has ever encountered a blacker day than the one on which an alleged concert of British music had to be foisted up at one end by the 'Oberon' Overture and propped up at the other—this the crowning insult—by Tchaikovsky's—*Tchaikovsky's*, mark you—'Francesca da Rimini' farrago. Art and the propagation of art is, or should be, a national matter, and as a respectable tax-payer, rate-payer, and everything-else-payer of this enlightened country, I demand firstly to know which gentleman or gentlemen may be held responsible for thus insulting our composers, and secondly that he or they should give a public explanation of their conduct. It is hardly good manners on my part to ask you, Sir, to put your journal at the disposal of the man or the men I am seeking, but bad manners are preferable to bad management, and I would suggest that you carry out a searching inquiry into this and other malignant growths that are stifling musical progress in this country. Perhaps amongst other things you might appoint a small sub-commission consisting of myself and a hefty truncheon to inquire into the responsibility for inserting Carpenter's essay in *Baby Perambulation* into a concert recently given by the British Musical Congress, this being another striking instance of the mulish kicks we have to expect from those who organize concerts in this country.

To return to the Zürich fiasco: even apart from the insults I have mentioned the concert was full of unsatisfactory features. If apparently there was only one concert available I am inclined to uphold the choice of Elgar's 'Enigma' Variations in preference to one of his Symphonies, though I must qualify this by saying that I quite fail to see how any foreigner can hope to form the faintest conception of the present state of British music without hearing one of these masterpieces. I must strongly condemn the inclusion of the Purcell Suite for strings as being entirely unnecessary, as unnecessary in fact as the Prelude to the third Act of 'Lohengrin' would be in a concert devoted to contemporary German music. Purcell needs no pushing at this time of day, whereas our present foremost composers must decidedly do. Nor can I altogether commend the choice of the Butterworth Rhapsody, as it is far too intimate for a concert of this kind, which ought to have been limited to works that were not so English in their appeal as to be almost unintelligible to foreign audiences in general and a Swiss audience in particular. But where was Delius, where Holst? The 'Song of the High Hills' would have been ideal for this occasion, and the 'Hymn of Jesus,' even if it had not been thoroughly appreciated, could hardly have failed to make a deep impression. It must be remembered that there were choral works in the other programmes, and I don't think that the various choral bodies which united for this festival would have found the study of these two works insuperable.

I hate to go back to the subject of the opening and closing items, and shall not discuss the latter at all, but it seems to me that the choice of an opening number suitable for a concert of this kind was entirely limited to the 'Cockaigne' Overture (perhaps best of all), 'In the South' (a neglected masterpiece), and either the first or fourth 'Pomp and Circumstance' Marches, which literally teem with originality in the best sense of the word, and spring from a purely British mentality.

However, constructive suggestions are held to be better than destructive criticism, so I suggest that the following programme would be eminently suitable for the next concert of this kind, whether it be held at Zürich or in Zululand:

Overture...	...	'Martha'...	...	Flotow
Selection...	...	'The Merry Wives of Windsor'...	...	Nicolai
Symphony	...	'The Scotch'...	...	Mendelssohn
Mad Scene	...	'Lucia'...	...	Donizetti
Overture...	...	'Britannia'...	...	Wagner

A word of warning in conclusion. I have written very bluntly, but I have not, in my opinion, exaggerated. There are many others who entirely share my views but who are too well bred to state them in the manner I have done. We are not going to put up with this sort of thing very much longer. What support is given to concerts in this country comes chiefly from enthusiastic music-lovers like myself, but they and I are gradually coming to the end of our tether, and the 3s. we have so patiently paid in the past to listen to badly arranged concerts will soon be used for other and better purposes. Another Promenade season is upon us. Will Sir Henry Wood, who for some unaccountable reason allowed his reputation to be associated with that unspeakable Zürich concert, atone while there is yet time to atone, and usher in a new era of orchestral concerts in this country? Put in a nutshell, let those of us who really care for the cause of British music vow that we won't attend any concert or series of concerts which includes Suppé's 'Poet and Peasant' Overture to the neglect of the second 'Pomp and Circumstance' March. Then, at least, we shall be helping to extricate British music from the Soup.—Yours, &c.,

Westward Ho! Hotel,
Westcliffe-on-Sea.
July 14, 1921.

ROBERT LORENZ.

ROBERT FAIRFAX

SIR,—October 24, 1921, is the four-hundredth anniversary of the death of Dr. Robert Fairfax, organist of St. Albans Abbey before the Dissolution, and probably the greatest English musician before Tallis.

It is felt that the anniversary might well be observed by the restoration and re-dedication of the memorial brass in the Presbytery, which was destroyed probably during the 17th century. A drawing of the brass made in 1643 still exists, and the cost of restoration would be about £50, exclusive of incidental expenses.

If more money were received, the balance would be devoted to completing the transcript, already begun by Mr. Royle Shore, of the Fairfax music in Lambeth Palace.

Fairfax, in his generation, did great service for music, and in the hope that this attempt to revive and perpetuate his memory may appeal to some of your readers, I ask you to publish this letter in your next issue.

Contributions may be sent to E. N. Wix, Holywell House, St. Albans.—Yours, &c.,

G. W. BLENKIN
St. Albans, July, 1921. (Dean and Rector of St. Albans).

MODERN MUSIC

SIR,—May I add a small contribution to your correspondence on the merits of modern music? Not long ago I was discussing the subject with a distinguished ecclesiastic, himself no mean musician, who summed up his opinions thus: 'The greater part of it is not sweet enough for keeping purposes.' My negligence would be inexcusable, were I to leave such a delightful *bon mot* unrecorded.—Yours, &c.,

EDWARD WYATT.
24, St. George's Square, S.W. 1.
July 18, 1921.

WANTED—A MUSICAL CLUB

SIR,—I am very anxious to find a musical club in London. I do not mean the ordinary club, where chamber music is eternally played, but a club where the members each contribute at times, singing, violin, violoncello, piano-forte, glees, and, of course, trios and quartets. It should have a social side, that is to say, the members, as such, could speak to each other without introductions (but this, perhaps, is too much to expect from Mrs. Grundy!). I cannot believe that in this, the largest city in the world, there is not one such club. There must be thousands like myself who don't meet musical people, but who always want to do so. Can you or any of your readers help me?—Yours, &c.,

Hampstead, N.W. 3. 'CLIFTONIA.'
July 3, 1921.

ROYAL CORPS OF SIGNALS MARCH COMPETITION

SIR.—The Royal Corps of Signals are offering two prizes for a regimental march—£50 for the first and £10 for the second. The requirements are:

1. *Form*: A complete Quick March in the usual form.
2. *Instrumentation*: Similar to that adopted in the Military Band journals.
3. *Time limit*: Scores must reach me by September 30 next.
4. *Selection*: Scores will be examined by a committee of civil and military musicians, and those considered suitable will be played by a military band for final selection by representatives of the Royal Corps of Signals.
5. *The Copyright* of the march selected only will become the property of the Royal Corps of Signals.

Intending competitors should apply to me for further details, which will be forwarded to them forthwith.—Yours, &c.,

Kneller Hall, Twickenham, JOHN C. SOMERVILLE
(Colonel: Commandant
Royal Military School of Music).

June 24, 1921.

A successful chamber concert was given by Miss Claiborne Dixon at the Town Hall, St. Albans, on June 29, which, it is hoped, will be followed by three subscription concerts during the coming winter. Miss Dixon was assisted by Miss Haviland, Mr. Ernest Groom, Mr. Thomas Fussell, and Mr. Reginald Hunnux, and the programme included Trios by Schumann and Norman O'Neill, Sonata for pianoforte and violin by Grieg, songs by Lully, Purcell, Handel, Boughton, and Huhn, and recitations by Browning and Service.

ROYAL ACADEMY OF MUSIC

A students' orchestral concert was given at Queen's Hall on Tuesday afternoon, June 21. Amongst the most interesting items were the first movement of Glazounov's Pianoforte Concerto in F minor (Mr. Reginald Paul), Sir Alexander Mackenzie's Pibroch for violin (Miss Gladys Chester), the Witch's Song from Parry's 'Saul,' sung by Miss Jenny Roberts, and Vaughan Williams' Overture 'The Wasps,' of which the orchestra gave an excellent interpretation. The concert concluded with an admirable rendering of the *Finale* of Mendelssohn's 'Loreley' (solo, Miss E. Mellor), in which the choir under Mr. Beauchamp's baton gave evidence of its excellent training.

The chamber concert given at the Duke's Hall on Wednesday, July 6, included several compositions by students, some of these being works of very considerable promise. The student works ranged from songs by Kathleen Palmer, Russell Chester, and Dorothy Hogben, to Pianoforte Sonatas by Alan Bush and Desirée MacEwan, and also included an interesting and suggestive musical accompaniment to a poem by Gurnett, 'Echoes of the tide.' The music was composed by Inie Bell, who gave an excellent recitation of the poem, the accompaniments being played by Miss Sadie Clayton. The programme also included movements from the Pianoforte Quartet in A by Chausson, and Franck's Sonata for violin and pianoforte, the Variations from Beethoven's Sonata (Op. 109), played by Miss Joan Lloyd, and two songs by Stanford admirably sung by Mr. Howard Fry. A somewhat long programme concluded with an arrangement of Bach's Toccata in F for two pianofortes, by Vivian Langrish, played by Miss Kathleen Wood and Miss K. Rance Corlett.

The annual prize distribution took place at Queen's Hall on Friday afternoon, July 22.

ROYAL COLLEGE OF MUSIC

Gustav Holst's opera, 'Savitri,' recently produced at the Lyric Theatre, Hammersmith, was given, preceded by three of his choral hymns from the 'Rig Veda' for female-voices and harp, in the Parry Opera Theatre on July 14. Enough has been written about 'Savitri' of late to render a detailed account unnecessary. Suffice to say that the original cast was employed, Miss Dorothy Silk in the title-role, Mr. Stewart Wilson as Satyavau, and Mr. Clive Carey as Death; that the last-named was producer, that Mr. Arthur Bliss

conducted, and that the original dresses designed by the late C. Lovat Fraser were used. A practically perfect performance resulted, the composer, who is a professor of composition at the College, being accorded an ovation.

M. Joseph Bonnet, organist of St. Eustache, Paris, gave a short recital on the organ in the concert-hall on June 20. M. Ernest Ansermet, conductor of the Russian Ballet, visited the College on June 17, and secured a fine performance of César Franck's Symphony, the more praiseworthy as the orchestra was sight-reading.

This month three informal, two chamber, and two orchestral concerts have been given.

Sharps and Flats

That Bach possessed, in a superlative degree, the art, the science, and the patience to construct a larger number of fugues than any other composer . . . does not alter the fact that, when all these efforts are summed up, they amount to very little more than a prodigious exhibition of technical equipment for a particular class of work, yielding but a very slight residue of inspired or inspiring music.—*Francesco Berger*.

. . . that superb humbug and arch-imposter, J. S. Bach. . . —*W. J. Turner*.

. . . the increasing attenuation of some of these dancers ought to be brought to the notice of the charitable societies. Some of the [Pavlova] *corps de ballet* at Queen's Hall set me murmuring to myself the other evening, 'not angels, but angles.'—*Ernest Newman*.

I am singing a lot of nice songs, including some new ones by Leoni. It is a great pity that so few people are writing good songs nowadays.—*Dame Clara Butt*, in an interview.

Sixty Years Ago

From the *Musical Times* of August, 1861:

A LADY SOPRANO, of much experience in choral church service in London, will be disengaged shortly. No objection to lead a congregation where there is an organ. Address, E. C., 17, Hampton Street, Walworth Road, S.

To Singing Classes, Schools, Families, &c.

THE TEN COMMANDMENTS versified and set to music, arranged as a solo, duet, or trio, with the Responses harmonized to be sung in chorus, and accompaniments for the organ, harmonium, pianoforte, &c. Price 6d., music folio.

H. & C. Swatton, 35, Holborn Hill, E.C.

LE CIELECOUTE (Heaven hears), answer to La Prière d'une Vierge (A maiden's prayer). Composed by B. ROEFS. Price 2s. Every pianoforte player will be delighted with this charming piece.

London: B. WILLIAMS, 11, Paternoster Row.

ECOUTEZ MOI AUSSI (Hear me, also), answer to Ecoutez moi (Hear me). Romance. Sans paroles, par B. ROEFS. Price 1s. This piece is becoming a universal favourite.

London: B. WILLIAMS, 11, Paternoster Row.

CRYSTAL PALACE.—The great juvenile festival of the Tonic Sol-fa Association took place on July 17. The number of children at this gathering amounted to 3,500, weighted with about 1,000 adult tenors and basses. From this performance it would appear that greater precision has been attained since the last meeting, as well as superior delicacy. As a musical interpretation, however, the quality of shrillness, which is inevitably associated with so large a proportion of childish voices, remains a defect tending to produce monotony. The fact of so large a number of children being musically educated, and exhibiting such undoubted facility, is a remarkable sign of the progress of the art in this country, and of the seed sown for the future. There is evidently great activity on the part of those favourable to the tonic sol-fa method, and a persistent faith in its efficiency.

HAND DEVELOPMENT FOR THE PERFORMER

The paper read by Mr. R. J. Pitcher at a recent Musical Association meeting dealt with the above subject, which he said was one that should surely command the attention of instrumental players. Muscular control and the development of the special muscles concerned would not of themselves produce a fine player, but they were an essential condition towards that end. It was a curious fact that an instrumental student would give several hours a day to instrumental practice, and not ten minutes to muscular development. There was an admirable little book among Novello's Primers entitled 'Hand Gymnastics,' which was not so well known as it deserved to be, but hand gymnastics of themselves would not sufficiently develop the hand and muscles. They were of use, but it was undoubtedly a fact that some apparatus was required. On the Continent the lecturer had found that in some musical centres there were specialists who devoted much time and made quite a fat income by performing various exercises on hands and arms, with the sole end in view of developing and improving the hands of instrumental players. Some ten years ago he went thoroughly into the matter, and studied the anatomy of the hand and arm. He also examined, in the library of the Patent Office, all the patents that had ever been devised, all over the world, to assist musicians in developing the hand. With small exceptions, these were all failures, for the reason that but few of them were actually the inventions of players. Most of them were cumbersome and complicated. As a result of more than two years' study and research, he himself brought out an invention which he called the 'Techniquer.'

Not more than one hand in five hundred was formed by nature to play an instrument, and clearly some device was necessary for the remainder if they would become players. As it was worth while for every student of an instrument to consider what he was trying to do in the acquisition of technique, Mr. Pitcher explained the construction of the hand and arm. The bones which they comprised were moved and controlled by the muscles. The flexors, on the inside of the hand, were stronger than the extensors, on the back of the hand, and as the lifting of the fingers was important, the extensors had to be trained to gain strength. Playing demanded two different positions of the hand, a normal position and an extended position. It was the latter which caused much difficulty, as the webbing between the fingers prevented stretching without the fingers stiffening. To stretch the hand and still have relaxed muscles was a great point to keep in view. Mr. Pitcher then proceeded to exhibit and explain his 'Techniquer,' demonstrations of which were given with the assistance of a lady in the audience.

THE GLASTONBURY FESTIVAL

The Glastonbury Festival School has issued a revised programme for its summer Festival. This will be held at Glastonbury from August 29 to September 3. The dramatic works to be given for the first time are three one-act musical plays: 'All Fool's Day,' by Josephine Baretti and Clive Carey; 'The Fairy,' by Laurence Housman and Kathleen Davis; and 'The Death of Columbine,' a dance-play by John W. Bostock and Rutland Boughton. The programme will also include 'Spreading the News,' by Lady Gregory; new music by Mr. Boughton (a Violin Sonata and a song-cycle); Mr. Boughton's choral ballet, 'The Moon Maiden'; and chamber music by Byrd, Purcell, Elgar, and Walford Davies. In connection with the Festival Holiday School (August 8-29) there will be special events held on August 25, 26, 27, and 29, namely, a Reading by Laurence Housman, a Reading by Mr. John Drinkwater of his new play 'Cromwell,' and musically illustrated lectures by Mr. E. J. Dent on Elizabethan music and Restoration music.

DUNEDIN, N.Z.—In connection with the New Zealand Returned Soldiers' Association, a concert was given at His Majesty's Theatre on April 21 by the Dunedin Returned Soldiers' Choir. A programme of high standard included Bantock's 'Give a rouse' and 'The Piper o' Dundee,' German's 'O peaceful night,' and Mendelssohn's 'To the sons of Art.' On 'Anzac Day,' April 25, a Memorial Service was held.

THE UNION OF GRADUATES IN MUSIC

BY ARTHUR T. FROGGATT.

Thanks to the initiative, energy, and kindness of Sir Hugh Allen, those who were able to attend the Conference of the U.G.M. held at Oxford, June 24, 25, had a very pleasant and agreeable time. The male members of the Union were accommodated at New College, and the ladies were received at Somerville Hall. The actual conferences were held in the famous Holywell Music Room. An outstanding feature of the occasion was the performance in Christ Church of Palestrina's 'Stabat Mater,' Samuel Wesley's 'Exultate Deo,' and Dr. Vaughan Williams' 150th Psalm, by the combined choirs of New College, Magdalen, and Christ Church.

The University Professor of Music, who is also president of the U.G.M. for this year, opened the first meeting of the conference with an address on 'Subjects and Methods of Teaching in Universities.' The discussion which ensued was largely devoted to the consideration of counterpoint, strict and free; or, as Sir Hugh Allen preferred to term it, modal and modern. It was a somewhat curious feature of the conference that this discussion did not end with the afternoon of June 24, but overflowed into the morning of June 25, when we were supposed to be discussing an address by Dr. P. C. Buck, of which more anon. It seemed to be generally agreed that 'strict' counterpoint, as understood in this country, had had its day. Certainly the five species seem far too elementary for a university examination. But surely they are useful in teaching beginners how to employ common chords and their first inversions, both with and without passing-notes and prepared discords. There was a remarkable difference of opinion regarding the nature of modal counterpoint, Dr. Buck maintaining that it could never be written without accidentals, while Dr. Rootham asserted that it could be and had been so written. An inquiry as to whether an augmented sixth was admissible in modal counterpoint, only elicited a remark from the president that one such had been struck out of Byrd's 'Cantiones sacre' by Dr. Boyce; but nothing was said respecting another which may be found in 'Trust not too much, fair youth,' a madrigal by Orlando Gibbons. Consecutive fifths came in for a considerable amount of admiration. Why has no one ever been able to state why consecutive fifths, taken alone, are unpleasant?

It appeared to be the general opinion that, while it was impossible and probably undesirable that *methods* should be the same in every university, yet that the *subjects* of university examination in music should be identical in all cases. A degree should not be granted for proficiency in playing upon any instrument. Regarding the question of ability in score-playing there was some difference of opinion.

Dr. Buck's address, delivered on the second day of the conference, dealt with 'The Union of Graduates in Music and Modern Musical Developments.' It was intensely interesting, and with very much of it everyone could heartily agree. It displayed a very judicial outlook, and to some extent resembled the summing up of a judge to a jury; so much so, indeed, as to leave at least one hearer a little doubtful as to the real attitude of the speaker towards some of the 'developments' in question. Ouseley and Macfarren were mentioned with compassion; the former because of his unlucky dictum that 'in making variations the original bass and harmony should *never* be altered'—after all, not perhaps very unwise advice to give to a student who might be apt to imagine himself about to begin where Beethoven left off; but advice, funnily enough, quite inconsistent with Ouseley's previous suggestion to 'put the melody in the bass'! A still more extraordinary statement of Ouseley's (namely, that every one of the symphonies of Haydn and Mozart, and the earlier ones of Beethoven, contain movements cast in this mould—i.e., the modern binary form) escaped censure. With reference to Macfarren, Dr. Buck was understood to say that he denied the employment of the mediant triad in any music of what the former termed the ancient strict or diatonic style. But where is this statement to be found? In his 'Six Lectures on Harmony' (p. 46) he says, 'in a major key, the common chord of the mediant can scarcely be employed without involving such juxtaposition of the extreme notes of

the tritone as produces a harsh effect; and therefore, though this chord is sometimes to be found in ancient music, good taste can scarcely accept it as a concord.' Although by no means endorsing all the views of these eminent men, we must surely admit that both did good service in furthering the claims of music in the universities.

It is, of course, quite true that the critics have, in the past, condemned every advance in music. Nowadays they are afraid to condemn anything. But what does it matter? Who cares to know which of Beethoven's sonatas Mr. X. thinks worth playing? The critics, as Lord Beaconsfield said, are the men who have failed. But it does not necessarily follow that if every new thing in the past was condemned, therefore every new thing in the present must be good. Dr. Buck pleaded, and pleaded very eloquently, for sympathy; but is there really any lack of this virtue among musicians? Surely all artists long for novelty in any art, provided it be good. But it is impossible to forget that reform is one thing, while revolution is another. In this connection, Dr. Buck drew a striking distinction between rules and laws. He said that a rule was something deduced from general practice, but to which there were exceptions; but that a law was immutable. (Perhaps 'principle' would be a better term, for laws—at all events human laws—are liable to change.) For example, consecutive fifths are contrary to the rule.

I do not recollect if Dr. Buck mentioned an example of a musical law, or principle; but I will venture to say that it is a principle of musical composition that it must be founded upon the common chord. This law has been observed by every composer from Hucbald to Brahms. Dr. Buck made no allusion to the 'whole-tone scale,' but he said a good deal about the 'harmonic chord,' which is surely far better described as the harmonic series; for it is not a chord in the sense in which a musician employs that term. Even the second partial has only twenty-five per cent. of the loudness of the primary. Dr. Buck mentioned an organ which he had tested, in which, commencing with the lowest G on the pedals, it was possible to put down and sustain the harmonic series up to the thirty-second; that these sounds were not heard individually, but simply combined into one huge G; and that a chord of F sharp sounded quite satisfactorily if played above this combination. Of course it is impossible to express any opinion of an instrument which one has never heard. It can only be said that there can be no objection to the introduction of any sounds into any composition, provided the sounds in question are inaudible. The famous 'false entry' of the second horn in the 'Heroic' Symphony, if banged out upon the pianoforte sounds horrible. If played as Sir Henry Wood plays it, it is delicious, and is past almost before one has time to notice it. The great objection to so many 20th century compositions is, that the sounds indicated by the notes are audible.

I do not know that any special apology was needed for the (occasionally) simultaneous sounding of the major and minor thirds in modal counterpoint; although Dr. Buck thought that if Byrde had been asked whether he had ever done such a thing he would have replied 'Not that I know of.' Modern composers have done this—for example, Chopin, in the second study of Op. 10:

EX. 1.

sempre legato.

CHOPIN.

The musical score for Chopin's Op. 10, No. 2, is presented in two systems. The first system is marked 'sempre legato.' and features a complex texture with multiple voices, including a prominent bass line. The second system continues the piece, marked 'cres.' (crescendo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

and, still more remarkable, Hummel, in his Pianoforte Trio in E flat, Op. 12, bar 65, and again in the recapitulation:

EX. 2.

HUMMEL.

The musical score for Hummel's Pianoforte Trio, Op. 12, is presented in two systems. The first system is marked 'pp' (pianissimo) and features a complex texture with multiple voices, including a prominent bass line. The second system continues the piece, marked 'marc.' (marcato). The notation includes various musical symbols such as notes, rests, and dynamic markings.

During the discussion which followed Dr. Buck's address, Dr. Rootham expressed the opinion that we were on the eve of great changes, and seemed to expect some wonderful artistic revelation as a probable consequence. Those of us who have passed the age of three score have heard such prophecies too often to be very sanguine of their fulfilment. We may well be on the eve of great changes, for to-day the nations stand on the edge of a precipice; but it is only too probable that the great days of creative art are over. We can see evidence of this if we look at some of the pictures which disgrace the walls of Burlington House this season. There is such a thing as Bolshevism in art, as well as in religion and politics.

Unless my memory misleads me, Dr. Buck concluded his address by advocating a performance of a Beethoven symphony *per recte et retro*—involving, of course, a couple of orchestras. Whether he meant that each movement should be treated in this fashion, or the whole symphony—in the latter case the two orchestras meeting, I suppose, somewhere near the end of the slow movement—I am not quite clear. Neither am I clear whether, in suggesting this, he was not quietly poking fun at the tendency of a good deal of the most up-to-date orchestral music.

At the end of the meeting Mr. W. L. Luttman proposed a hearty vote of thanks to the president for having initiated, and carried into action, the idea of calling together in conference the members of the Union at Oxford. He said that they had all had a most enjoyable time, thanks to the president and the kindness of the authorities of New College, and he earnestly hoped that the Union would be able to hold more such meetings in the future. The proposition was received with great applause and heartily agreed to by all present. The president in reply said that he was glad that the conference had proved so successful, and that he hoped it would be the forerunner of many more such interesting gatherings.

THE CELTIC CONGRESS IN THE ISLE OF MAN

By ROSALEEN GRAVES.

Some very interesting musical lectures and concerts were given in the Isle of Man during July, in connection with the Celtic Congress, which concerns itself with the music, art, poetry, folk-lore, architecture, and history, both past and present, of the scattered branches of the great Celtic race. Ireland, Scotland, and Wales, as being the largest and most important Celtic nations, were most prominent in the lectures, concerts, and discussions which took place during the ten days' session, but Cornwall, Brittany, and Man also played their parts.

BRETON FOLK-MUSIC

Dr. Diverres contributed an illuminating paper on Breton folk-music, which he divided into three main kinds—songs, hymns, and dances. He described the 'gwerz'—a ballad of a historical or sacred character—the 'son,' a lyric which is generally a love-song with a refrain, or 'diskan,' repeated in chorus by the listening

crowd, and the dance-music, which is abundant, as in Scotland, and often resembles the Scots reel-tunes in character. He gave a description of a Breton dance and the musical instruments in use on these occasions. Upon two large casks in the corner stand the pipers, blowing their bag-pipes and beating time with their feet. To mitigate the shrillness of the pipes, a player on the oboe, or 'bombard,' is called in to assist. At the start, there is a considerable interval between the pitch of the two instruments, but this is gradually overcome by the 'bombard' player forcing his note. Sometimes a small drum is added.

Dr. Diverres dwelt on the great freedom of rhythm and phrasing to be found in Breton folk-music, phrases of anything between two and seven bars in length, and bars containing five and seven beats being frequently employed. Rhythms (such as are found in Gustav Holst's 'Hymn of Jesus') which Dr. Diverres calls 'two-and-a-half four time' (i.e., a bar containing a crotchet and a dotted crotchet), 'three-and-a-half four time,' and 'four-and-a-half four time' are also commonly met with. The tonality of these airs is very varied. There are no pentatonic or hexatonic scales such as are found in Scotland and Ireland, but Duhamel finds thirteen diatonic and two chromatic modes in common use.

Dr. Diverres deplored the fact that in Brittany, as in other Celtic countries, misguided collectors have in so many cases spoilt some of the most characteristic airs by writing them in the ordinary major and minor scales, in the hope of modernizing them. The first reliable collector was Bourgault-Ducoudray (Professor of Musical History at the French Conservatoire), who was given a grant by the French Government to enable him to carry out his researches in connection with Breton folk-songs. As a result, he published his world-famous 'Trente Mélodies de Basse-Bretagne,' a collection in which the airs are absolutely untouched, though their natural beauty is enhanced by the simple, dignified, and characteristic settings which Bourgault-Ducoudray has given them. Dr. Diverres paid a tribute to Quellien, who in 1880 published his 'Chansons et Danses des Bretons' (a sincere but limited attempt), to 'Le Clocher Breton,' and other papers which have done good work in publishing folk-songs in their columns, and to Vallée, Duhamel, and other collectors. Among Breton composers, who, like Percy Grainger and Sir Charles Stanford in our country, are working their native melodies into modern music, he mentioned Paul le Flem, Florent Schmid, and Paul Ladmirault.

MANX FOLK-MUSIC

An interesting paper on Manx folk-music was read by Mr. Quayle, and illustrated by a fine Manx singer, Mr. John Christian. Manx folk-songs are less distinctive in character than those of Ireland or Scotland, probably because so many races have left their impression on the Island—from the Iberians, Celts, Danes, and Norsemen, down to the Scots and the English. There are, however, some very beautiful old Manx songs, such as 'Mylecheraine,' 'Ny kirree fo Niahthey' ('The sheep under the snow'), and 'Iliam Dhoan' (the name of a Manx hero), while some of their 'carvals' (carols) are very fine indeed. Most of the early Manx airs are written in the Church modes, chiefly the Dorian and Æolian. In Man, as in Brittany, we find that collectors have destroyed the character of many of these songs by altering the characteristic major 6th and minor 7th of the Dorian mode. Of late years the public has grown accustomed to modal melodies, and one is glad to find that these airs are now being sung in their original form. When the Island fell under the influence of John Wesley, he and his followers wisely used some of these Manx airs as hymn-tunes, thus giving them a fresh lease of life. For example, one splendid old air in the Dorian mode was converted into a Revival hymn called 'The good old way.'

Speaking on the effect of musical instruments on the folk-songs of a nation, Mr. Quayle said there were no traces of the harp to be found in Manx folk-music, nor were there any melodies founded on the pentatonic scale, such as are found in countries where the bag-pipes are the predominant national instrument. The instrument most in favour in the Island is the violin—the older forms having only three strings, the highest being used for the melody and the two lower supplying a pedal harmony, like the drone of the

pipes. But the Manx are a race of singers rather than instrumentalists. Their traditional airs are sung almost like plain songs, the rhythm being disguised by long-drawn-out notes and pauses to emphasise points in the story being sung; but that the Manx do not lack a sense of rhythm may be seen by the accuracy with which dance-music is played. The result, however, of this manner of singing, in which the tune is subservient to the words, is that once the words are forgotten the tune is lost also, since the singer is unable to dissociate the two. The three largest collections of Manx airs are Moore's, Gill's, and Dr. Claque's, the latter collection being as yet unpublished.

WELSH VARIANTS OF MANX SONGS

Another paper read before the Congress was Mrs. Herbert Lewis' on 'Welsh variants of Manx songs.' Mrs. Lewis is the secretary of the Welsh Folk-song Society, and is intimately acquainted with the folk-songs of Wales. She pointed out that Manx airs are more nearly related to the Scots and Irish than to the Welsh; however, she picked out two which were of peculiar interest on account of the folk-customs to which they allude. The first of these, 'My good old man,' has several variants in Wales, all of which, after differing preliminary verses, deal with death and burial in the smoke-hole under the hearth-stone. This allusion to intertomb burial, which is still practised in Nigeria, points to a very great antiquity. In one Welsh version, 'Yr Hen Wr Mwyn,' the old man is questioned, slowly and mournfully, as to what he will do when he is buried under the hearth-stone, to which he replies briskly in the major key, 'I'll watch the porridge bubble, boys,' and adds that he will get up and stir the porridge. Two beliefs may be traced here, that of the 'brownie,' or helpful fairy of the hearth, and that of ancestor-worship, still fairly common in China to-day. In Central Europe the ancestor is supposed to inhabit the oven-room, and to emerge in the form of a snake.

Another Manx song which has variants all over Wales is 'Hunt the Wren.' This custom of chasing the wren on St. Stephen's Day has been practised till quite recently in Wales, and the Welsh songs describe the gay ribbons of the boys, and their door to door collecting. The wretched bird was hunted with sticks and stones, and its death is supposed originally to have been part of some substitution sacrifice where the bird (possibly the emblem of a tribe) was killed in place of the king. This song is found in other Celtic countries. It is common in Ireland, and a version of it is found in Duhamel's Breton collection.

FOLK-SONG COLLECTING IN THE HEBRIDES

A lecture on folk-song collecting in the Hebrides by Mrs. Kennedy-Fraser, delightfully illustrated by her sister, Miss Margaret Kennedy, was another unforgettable item in the programme of the Congress. The 'Songs of the Hebrides,' which she collected from the Gaelic speaking population of those remote islands, are too well-known to need special mention here. All who have had the pleasure of hearing one of Mrs. Kennedy-Fraser's lecture-recitals must have been struck with the gaiety, strength, and fierce exaltation of these airs of wild beauty, and also by the vivid word-pictures which she paints with the sure skill of a poet. She comes of a family of eleven, all of whom were singers, and her very speaking-voice is full of music. Mrs. Kennedy-Fraser is not merely an enthusiastic collector; she is also a trained musician. She described how on her return from studying singing at Milan and Paris, where she had met Ducoudray, and received the impulse to study and collect her native songs, she began to learn Gaelic, and started raiding the Isles in search of folk-songs, some of which she arranged in three or four parts for her sisters to sing.

On Ben Beca she met Calum Barraick, the last of the old Ossianic singers, from whom she obtained several songs of the greatest antiquity, while from his wife she collected labour-lilts of all kinds. Songs of the East have drifted to the Hebrides. Whether they travelled with the race, or were merely waifs, it would be hard to say, but some of these Hebridean songs strongly resemble hypnotic croons from Persia; others are almost identical with Greek motifs; others again seem to be fragments from India and Arabia. One called 'The Fate Croon' she believes to be of

Mediterranean origin, another is exactly like a Scandinavian motif employed by Wagner in Senta's Ballad. On one occasion, Wagner, who was going to Paris, with an opera after Meyerbeer's style in his pocket, was delayed by storms in a Northern port, and it is very probable that, while there, he heard and retained Norse melodies, incorporating them as motifs in his later operas.

Many of the Hebridean songs are full of the superstitions and fancies of these primitive people. Sea-gulls are messengers from the drowned lads to the living who love and mourn for them on shore. Seals are the children of Lauchlan under a spell. 'You would know,' they say, 'by the eyes of them, that they are of the kingly blood.' Thrice a year they become human, and many are the songs and legends connected with this transformation. Some songs are in the form of incantations, such as the one where the woman who is churning asks that, on dipping her arm into the churn, she may find 'butter to the elbow and butter-milk to the fist only.' Quern-songs are found as in Ireland, and songs sung during the 'waulking,' or shrinking, of the cloth, weaving-songs too, and spinning-songs, for music helped to lighten the monotony and hardship inseparable from hand-labour. Of these Hebridean songs Ernest Newman, the critic, who is not even a Celt, and who scoffed at folk-songs before he met these, writes: 'Not once in a hundred years is born a melodic genius such as is found in these songs.'

THE HIGHLAND MOD

Another instructive lecture was that contributed by Mr. Neill Ross on 'The Highland Mod.' This musical and literary festival is run on the lines of the Welsh Eisteddfod. Starting in 1801, at Oban, with only forty competitors, it has been held annually since, though it lapsed during the war. Last year there were five hundred competitors. The venue changes from year to year, and though it would be preferable if it could be held in the Gaelic-speaking districts, the lack of accommodation compels its organizers, the leaders of the Scots Gaelic League, to hold it in some large town such as Glasgow or Edinburgh. However, the example of Wales might well be followed, in having smaller local Mods (such as the local Welsh Eisteddfodau), from which the best singers and writers could be chosen and sent up to compete at the central Mod.

Two Celtic concerts were held at Douglas. At the first, Mr. Perceval Graves' 'Song of the Heather' was sung by a local choir. The song is written to the air of Brian Boru's March, and is arranged by Dr. Charles Wood. Traditional Welsh, Scots, and Irish airs were sung by native singers in their native tongues. The concert wound up with the Celtic National Anthem, which is sung to the tune of 'Land of my fathers.'

CELTIC CONCERT

On the last day of the Congress a grand Celtic concert was given, at which the Governor of the Island and the Deemsters were present. Songs in Irish, Scots, Welsh, Manx, and Breton were sung by such leading artists as Miss Dilys Jones, Mr. Roderick Macleod, Miss Margaret Kennedy, and Miss Ada Mylechreest. Mr. Noah Moore's excellent choir sang Manx songs arranged by Vaughan Williams. A fine example of 'penillion' singing was given by Madame Diverres, a Welsh musician. In this peculiarly Welsh custom a well-known air, such as 'The Ash Grove' or 'All through the night,' is played on an instrument, and the singer extemporises another melody, weaving it in a contrapuntal fashion round the well-known melody, which may be considered the *canto fermo*. The latter goes on in a regular hurdy-gurdy fashion, while the impromptu melody breaks off and starts again, very often in a most unexpected manner on the last bar of a phrase of the *canto fermo*. Mr. Christian, the Manx tenor, sang Manx songs, and Father Conlon sang some lovely Irish airs in the true traditional manner. A first performance of Holbrooke's 'Celtic Suite' for pianoforte was given by Mrs. Towler. This Suite is divided into four movements headed Scotland, Wales, Ireland, Man, each section being based on the national airs of those countries, though the harmonies are so modern as to disguise almost completely the character of the airs. It is, however, a fine piece of work. Lastly, the Manx National

Anthem was sung, and when the concert wound up with 'God save the King' in English, one received a perceptible shock after listening to an evening of purely Celtic song and speech.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

To Mr. Barry Jackson, the enterprising proprietor of the now well-known Repertory Theatre, we owe a month's repertory of unique operatic works, which comprised Rutland Boughton's 'The Immortal Hour,' heard in its complete form, Cimarosa's 'Il Matrimonio Segreto,' Donizetti's 'Don Pasquale,' and Mozart's delightful 'Così fan Tutte' (which had already been introduced at the Repertory Theatre a year ago). Rutland Boughton's work was produced by Mr. Barry Jackson, assisted by Mr. Reginald Gatty. The staging and mounting of the opera were on a grand scale, and reflected the utmost credit on all concerned. Mr. Appleby Matthews, the musical director of the operatic season, had an excellent rank and file under him, and showed that he was in thorough sympathy with this original and masterly score. The cast of principals was indeed admirable in every way, and to Miss Gwen Frangon-Davies, a cultured soprano and a sympathetic actress, fell the honours of the performance. Credit is also due to Mr. Herbert Simmonds, Dr. Tom Goodey, Mr. Arthur Cranmer, Mr. William Bennett, Miss Annette Aniswork, and Miss Marguerite Chatwin for their admirable help. The unseen choir was trained and conducted by Mr. W. Galliford Blight, and the gorgeous costumes were designed by Mr. Paul Shelving. 'Don Pasquale' naturally recalls the famous basso Lablache, who made such a reputation in the part of the rich old bachelor. The comic side to this light and sparkling opera was supplied by the presenter, Mr. Melville Cooper, a silent and grotesque figure. Miss Hilda Blake, a coloratura singer from Bath, was an excellent Norina. The cast of principals also included Mr. Arthur Cranmer in the title rôle, Mr. Samuel Saul, Mr. Frank Titterton, and Mr. Paul Smythe. The novel scenery and costumes were designed by Mr. Barry Jackson. The same artists again appeared in 'Così fan Tutte' as last year, and the principals in 'Il Matrimonio Segreto' did complete justice to Cimarosa's bright opera.

On June 22 notable performances of Brahms' 'Requiem' and Elgar's *Te Deum* were given under the conductorship of Father Robert Eaton at Edgbaston Oratory. Both works were accompanied on the organ. The singing of the choir was magnificent.

The first South Staffordshire Musical Festival will be held at Walsall, under the musical direction of Mr. Appleby Matthews, from October 9 to 15. The principal works to be given will be Bantock's 'Vanity of Vanities,' Elgar's 'Gerontius' and 'The Music-Makers,' Dr. Harris' 'The Hound of Heaven,' Julius Harrison's 'Requiem of Archangels,' Holst's 'Hymn of Jesus,' Parry's 'There is an Old Belief,' Bach's 'God's Time is the Best,' Wesley's 'In Exitu Israel,' and Balfour Gardiner's 'News from Whydah.' The following choirs will take part in the Festival: Walsall Philharmonic Society, Wolverhampton Philharmonic Society, Wolverhampton New Choral Society, Cannock Choral Society, Walsall Madrigal Society, and the Cathedral Choir.

COVENTRY AND DISTRICT

The recent suggestion in the local press that the various Coventry musical organizations should be engaged by the Corporation to appear from time to time at the Park concerts has resulted in the committee of the City Council concerned with such matters deciding to allow local choirs to give concerts in the parks and recreation grounds on Sundays, and also on other evenings to be arranged. Naul's Mill Park, the centre of the greatest public gatherings, is, however, excepted. This of course was to be anticipated—at least as regards Sunday concerts for the current season.

military bands having already been engaged to appear there each week throughout the summer. It is to be hoped that the Baths and Parks Committee will see its way to permit some of the more prominent local organizations to appear on certain Sundays next season. Under the new scheme, the Coventry Musical Club and the Armstrong-Siddleley Male-Voice Choirs, conducted respectively by Mr. John Chapman and Mr. S. J. Wisdom, sang a number of part-songs at the opening ceremony of Coventry's War Memorial Park on Saturday, July 9.

Mr. Eric Rice, an able pianist well-known locally, gave a pianoforte recital in Leamington Town Hall on July 6, on the eve of his departure for Hong-Kong.

Both at Coventry and Leamington musical organizations are busy preparing attractive programmes for the coming autumn season.

DUBLIN

On June 20 the O'Mara Opera Company opened its annual summer engagement at the Gaiety Theatre with 'Cavalleria Rusticana' and 'Pagliacci' before a crowded house. All the old favourite operas were given in highly satisfactory fashion, and there was a really good all-round company, with an efficient orchestra. Mr. O'Mara was in glorious voice, and he did not spare himself—indeed, he worked so hard that he suffered from loss of voice for two days. With commendable enterprise he produced Mozart's 'Seraglio' on July 11, the first performance of this lovely opera in Ireland (although selections from it had been heard at the close of the 18th century), and it scored a veritable triumph. Judging by the audiences during the four weeks' engagement—and the weather was positively 'grilling'—the old favourites, including 'Maritana' and 'The Lily of Killarney,' proved trump cards.

Dr. C. H. Kitson delivered four interesting lectures in the University Choral Society's Rooms in Trinity College on June 21, 24, 28, and 29, his subject being the 'Material of Musical Composition.'

As a tribute of regard for his long connection with the Royal Irish Academy of Music, Dr. Jozé has been presented with his portrait by the Governors of that Institution. Notwithstanding his foreign name, Dr. Jozé was born at Dublin in September, 1853, and was deputy-organist of Christ Church Cathedral in 1869. Since 1880 he has been Grand Organist of the Grand Lodge of Irish Freemasons.

Mr. W. E. Hopkins, organist of the Chapel Royal (the chapel of Dublin Castle), has recently been granted Letters Patent constituting him Director of the State Music for Ireland, a revival of an ancient office established over two hundred years ago, and amalgamating the dual offices of 'Director and Supervisor' and 'Master and Composer of the State Music.' In his new capacity he was responsible for the musical arrangements at Belfast on the occasion of the opening of the Ulster Parliament by the King. Mr. Hopkins, though a young man, is a most accomplished organist.

With the abandonment of Curfew theatres and cinemas have benefited considerably, but of course the concert season is over for the present.

HASTINGS

The strong local effort made to induce the Town Council to re-engage Mr. Julian Clifford and his Orchestra for the coming winter season has resulted in a compromise. It has now been decided to invite Mr. Clifford to resume his enjoyable series of concerts at the Royal Concert Hall, but with an orchestra limited to some twenty-six members. Though this seems to be a step in the wrong direction, we are thankful for small mercies, as there was a distinct danger of Hastings adopting the faint-hearted policy of dropping a venture which has already placed the town in the front rank of musical pleasure resorts.

There is little or no serious music here in the summer. Regimental bands come each for a week to regale the visitors with popular programmes. Organ recitals continue to flourish at Christ Church. During July Mr. Allan Biggs' fine organ has been heard in such diverse styles as those of Bach's E minor Sonata, Schubert's 'Unfinished,' and the recitalist's arrangement of the '1812.' A deep

impression was made by the violin playing of Mr. J. W. Read in Bach and Mendelssohn. Mr. Vincent Batts, organist of St. Mary's and an accomplished violoncellist, played Bruch's 'Kol Nidrei,' and Mr. Albert Crouch's admirable Mozart singing was heard in the Priest's Song from 'The Magic Flute.'

PORTSMOUTH

One of the advantages of living at Portsmouth or Southsea is that while most of the local musical societies suspend operations during the summer months, the best of music can still be enjoyed at the South Parade Pier. To cater for the large influx of visitors, the South Parade Pier committee has engaged some of the premier Service bands for the season, and the symphony concerts on Sunday afternoons in the pavilion are especially appreciated. During June the Sunday programmes were provided by the R.G.A. band (under the conductorship of Mr. Charles Lee), the R.M.L.I. band (under Mr. B. Walton O'Donnell), the R.M.A. band (Mr. R. P. O'Donnell), and the band of the Rifle Depot, Winchester (Mr. R. Heller). The vocalists engaged during the same period included Miss Eva Hunsdon-Brown, Miss Mary Winter, Mr. L. Whittenbury-Kaye, and Mr. Edward Chambers.

The band of the 1st Ulster Rifles, from Parkhurst, under Mr. William Allan, paid a visit to the Pier on July 3, and the R.G.A. band has since been not only responsible for the symphony concerts, but also has been giving daily performances in the bandstand. One of the outstanding events of the month was the appearance of Mr. E. L. du Domaine (violin), who took first prize at the Brussels Conservatoire. His delightful interpretations of a number of specially selected pieces proved a welcome addition to the programme on July 10. The month's vocalists also included Miss Alice Coombe, Miss Joan Hewett, Mr. Kennedy Arundel, and Mr. Joseph Farrington, who took part in a special operatic programme on July 22. The Hayes Quintet has also been playing some good music daily.

Another innovation has been the introduction, at the Theatre Royal, of chamber concerts between the Acts, given by the Mayfair Quartet. The members of the Quartet are Miss Ina Bosworth (violin), Miss Milly Sand (violin), Miss Maud Scruby (violin), and Miss Marjorie Parker (pianoforte). The engagement terminated in the middle of July, when the orchestra was reassembled, but during the six weeks or so that the chamber concerts were in vogue the Quartet was exceedingly well received, and gave many 'request' programmes.

Although the Portsmouth Male-Voice Choir came into existence only two years ago, it has during that period given upwards of sixty concerts, and has been the means of raising £600 for various charities. A continuation of its efforts is being looked forward to during the coming season.

Musical Notes from Abroad

AMSTERDAM

The chief characteristic of Dutch musical life during the summer months lies not so much in the fact that important events are less frequent than in the winter season, but that they are not limited to acknowledged musical centres. To keep abreast with the chief among them means, therefore, more or less continuous journeying from place to place.

Among foremost events of the last weeks has to be regarded the performance of the late Alphons Diepenbrock's great Mass, for two male choirs, tenor solo, and organ, which took place in St. Jan's Cathedral, at s'Hertogenbosch, the town where Diepenbrock flourished for a great number of years as headmaster in Latin and Greek, and for the Cathedral of which he actually destined his Mass. This is doubtless his greatest work, but at the same time it discloses some weak spots in the composer's art to a greater extent than do many of his other works. Considering the enormous difficulties connected with the performance of this Mass, the highest praise is due to the director of the Cathedral choir, M. Kallenbach, and certainly none less to M. Henry Hermans, whose playing of the extremely difficult

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organ part was admirable. For the tenor part, which calls for a singer possessed of more than ordinary musicianship, I doubt whether a better performer could have been found than M. Louis van Tulder. The work, which has been given three times in succession, had roused the greatest interest throughout the country, so that the pains bestowed on the production have at any rate not been in vain.

Since June 15 Prof. Georg Schnévoigt has resumed his activities as conductor of the Hague Orchestra at the Scheveningen Kurhaus, this being his third summer season. According to the time-honoured custom the first concert was opened with our National Anthem, 'Wilhelmus van Nassouwen,' the programme proper consisting of the 'Meistersinger' Prelude, Sibelius' 'Elegia,' Liszt's Préludes, Tchaikovsky's 'Romeo and Juliet,' and Weber's 'Invitation à la Valse' in Weingartner's orchestration. Schnévoigt met with a hearty reception on the part of the audience, and achieved a big, though comparatively easily attained success. At one of the subsequent concerts we had the pleasure of renewing acquaintance with an old favourite from the times when the members of the Berlin Philharmonic Orchestra were regular guests at the Scheveningen Kurhaus, namely, their splendid leader, Anton Witke, whose finished playing of Brahms' Violin Concerto revealed him to be as fine a musician as of old. On June 29 we were startled with a sensation, inasmuch as a very youthful conductor, who enjoys the name of Polly Fistulari, appeared at the head of the orchestra. Of all musical prodigies one has, I believe, to be most on his guard with the conducting prodigy, and it is sincerely to be hoped that this class is not going to become an institution, for the function of the orchestral director claims in the first place a marked personality, endowed not only with a ripe musicianship but also with a vast experience. For this reason one can regard a mere boy's acting in such a capacity as nothing more than a curiosity. The appearance of M. Gerard Hekking at one of the concerts gave the audience a highly appreciated occasion of listening to one of the foremost violoncello players. On July 6 Prof. Schnévoigt, after having gratified his listeners with a splendid performance of Rimsky-Korsakov's enticing symphonic poem, 'Sadko,' handed his baton for the remainder of the evening to the American conductor-composer, Mr. Samuel Gardner, who interpreted for us a Symphonic Poem of his own, thereby proving himself not only a versatile conductor but also an able, if just a little too academic, composer. Up to the time of writing the climax in the concerts was reached in an altogether very praiseworthy performance of the Choral Symphony on July 8. Although Prof. Schnévoigt had not been able to raise his chorus, consisting of rather a mixed assembly of singers, to the artistic level of the orchestra, the performance as a whole was very successful, the solo parts being well sustained by Mesdames Di Moorlag and Dresden-Dhont and Messrs. L. van Tulder and Karel Butter van Hulst. On July 2 the announcement of a concert, the programme of which was devoted exclusively to works of Bach, and more especially to a well-ordered selection of that master's Church cantatas, called us to the Great Church at Naarden. M. Schoonderbeck, only lately recovered from his illness, had spared no pains to present the large congregation with a real treat. The soloists on the occasion were Mesdames Anna Stronck-Kappel and Maria Philippi and Messrs. Jos. Holthaus and Thom Denys, the orchestral accompaniment being furnished by the Amsterdam Orchestra. Special mention has to be made of M. Speets' fine trumpet playing.

M. Orazio Daniele, an Italian tenor (whom his agent claims is the successor to Caruso!) gave two recitals in the Concertgebouw. Neither his voice nor his execution, however, gave evidence of his being a serious rival to his famous colleague. Although he scored a by no means ordinary success, it would have been more to his credit if his agent had not pitched his puff preliminary on so high a note.

W. HARMANS.

Miss Katherine Ruth Heyman lectured on 'Rhythm' to the American Women's Club, Park Lane, on July 1. As Miss Heyman has studied the nature of rhythm very searchingly, her lecture was very learned and enlightening.

BERLIN

While Germany totters on the brink of bankruptcy, while her politicians cast about for help and succour and Bolshevism threatens at the Eastern frontiers, the art of music is still flourishing as of yore. True the conservatoriums of music are lacking funds. The salaries of the professors are wholly inadequate, and a further rise of fees is sure to create dismay among the poorer students. The question at issue has not only an artistic but also an ethical character, and the State as well as the various municipalities will have to give close attention to the preservation of our great musical institutions.

It will not do to foist on the public operas like Egon Wellesz's 'Princess Ginnara,' recently produced at Frankfurt, whose composer purposely renounced melody as well as thematic treatment (*vide* story of the fox and the grapes), with the result that the so-called harmony consists of a series of grunting, scraping, squeaking noises. Luckily press and public declined this tiresome as well as unmusical work, thus showing that the spirit of the classics is still leading an overwhelming majority. But many seem to have become estranged from Mendelssohn's and Schumann's symphonies. We were therefore grateful to Otto Klemperer, of Cologne, for playing Schumann's full-blooded 'Rhenish' Symphony, that had not been heard here since 1897. Klemperer also gave us Bruckner's C minor Symphony. It possesses all the composer's romanticism, but lacks the fighting strength of the No. 3, although the *Scherzo* has a weighty impetuosity. It is an earlier Bruckner, with its characteristic language, wherein the composer seems to gather his strength. Between the two symphonies Max Strub played Brahms' Violin Concerto, of which he gave a strongly heroic reading. This is the time of the German Tonkünstlerfeste, with their new symphonies and chamber music. By a fusion of the Philharmonic Society and the theatre orchestra old Nuremberg, the town of Hans Sachs and the Meistersingers, saw for the first time the Allgemeine Deutsche Musikverein within its walls, those walls where every stone and art-work preaches adherence to the 'Meister,' where at every step one perceives the well-guarded and generally unspoiled expression of a past when in a well-knit society art and life were welded together in unity. Musically, Nuremberg cannot compete with the great industrial cities of Western Germany. The Nuremberger, who around the historical centre of his beautiful town has built large industrial suburbs, knows nothing but work. Yet for this very reason the concerts of the A.D.M. are amidst proper surroundings. They are intended, in the first place, for men of the profession, and they differ from those of other musical festivals inasmuch as they are the expression of eminent artistic work, and are meant to cultivate and further musical life in the spirit of Liszt, *i.e.*, in the sense of gradual development. The opposition maintains that the Society does not sufficiently carry out the intention of the founder. It is true that listeners were not led into new lands, for the radicals among the composers had to stand aside, and comparatively unknown men had a chance. The chief work of the festival was a new opera by Max Wolf, of Frankfurt a/M., with the mysterious title, 'Frau Berthe's Vespergang.'

It is remarkable how many prominent composers of Germany are still cultivating the sonata form, widening it, and filling it with new thought. Hans Pfitzner's Sonata for violin and pianoforte (Peters edition), recently played at Cologne by Therese Sarata and Alfred Krumpholtz, is a romantic work of great beauty, full of activity and innate force. We observe clearly the strange duality of Pfitzner's art: the open portals of his melodic gift, inviting the listener to enter, and the Gothic fretwork of the working-out sections. In the final movement there is a breath of spring not to be misunderstood. Into a different world of thought Paul Böttner leads in his Sonata in C minor, also for violin and pianoforte, with his powerful first movement, his Beethovenian breadth and beauty of melody of the *Adagio*, and his joyous final movement. In Egon Kornauth, whose Sonatas Opp. 9 and 15 for violin and pianoforte have latterly been played by Francis Aranyi, we recognise the perfection of art. His works are technically of immense difficulty. The violin part, which is often written in the highest position, demands

the purest intonation for its constant modulations, and the pianoforte part with its groups of massive chords and its complicated contrapuntal work, evidently influenced by Max Reger, marks a culminating point in the work of Kornauth, besides being a remarkable novelty. The aforesaid Büttner conducted at the ninth symphony concert of the Berlin State Opera his fourth Symphony, in B minor, a work reflecting the events of the last six years in the language of Wagner-Strauss-Bruckner, yet in style independent of those masters. Portions of it are dramatic rather than symphonic in character. It is too heavily scored, the entire orchestra being employed almost throughout. The final movement leading to an effective climax caused a storm of applause.

F. ERCKMANN.

PARIS OPEN-AIR OPERA

The open-air concert-opera season has commenced, and Saturday and Sunday afternoons find that part of the Tuileries Gardens which is set apart for the performance crowded. The seats cost from one to five francs, and the audience certainly gets value for money—provided its members are not too remote from the platform. The singing usually is good, the voices—thanks to the French system of emission—carrying well, while the artists often sing with authority of style, qualifications which count for much in France. The French, in fact, set great store by these particular attributes, which they seem to consider almost as important as the possession of a good voice. The singers' diction also is excellent, for that is part and parcel of the school in which they are trained. The repertoire includes 'Mignon,' 'Mireille' (which is *très* Gounod), 'La Tosca,' 'Manon,' 'Hérodiade,' 'La Fille du Régiment' (ever a favourite with open-air audiences), and other more or less well-worn operas. They are given with lavish 'cuts,' an arrangement which scarcely makes for continuity. Perhaps the less one hears of 'La Fille du Régiment' the better; but it must be confessed that the others suffer from this condensation. 'Pagliacci,' for example, was performed a few days ago—less the whole of Silvio's part. Consequently, a section of the listeners wondered why Canio should have exhibited such anguish in the air with which Act 1 closes, and why in Act 2 his woe remained unappeased. 'Paillasse' (as the work is entitled in the French version) is too well-known to most Parisians to lose by being cut; but the *concierges* and other workers, who devote Sunday afternoon to operatic relaxation, resent mystification. Set them a-thinking, and they consider that the management is withholding something that their money should command.

The concert-opera season, which, like the Opéra, is assisted by a State subsidy, is not entirely devoted to opera. Many important orchestral works are performed, while festivals also take place. Recently, for example, there have been Beethoven and Wagner programmes, varied by examples of Boieldieu, whose tinkling, Bellini-like strains have a curious fascination for the French, both at Paris and *en province*. Oddly enough, Meyerbeer's 'Marche des Flambeaux,' a most trivial and meaningless thing, is popular with these concert-opera patrons. It was given at a recent Sunday concert to the intense satisfaction of an audience which must have numbered two thousand persons. It is seldom that Paris displays so extraordinary a lack of judgment. Happily, those who frequent the Tuileries Gardens also applaud that which is good. Mendelssohn's 'Midsummer Night's Dream' music, for example, is always well received, while at a recent Georges Hüe festival the composer's 'Les Pantins' Overture and his symphonic poem, 'Les Emotions,' were vigorously applauded. Perhaps the most appreciated of these programmes has been that partly devoted to 'chansons que tout le monde connaît,' to quote the announcement. The 'Credo du Paysan,' 'L'Angelus de la Mer,' 'Le Vin de Marsula,' and other popular ditties were wildly acclaimed.

'LES TROYENS'

'Les Troyens,' at the Opéra, has proved to be a decided draw. Although the work lacks the enduring qualities of the composer's 'Damnation de Faust,' it appears to have caught the fancy of Paris. The success of the revival owes something to the plot, the *amateurs de la musique*, who set

great store by education, being well up in the classics. For the rest, the music certainly has the makings of a great work, unequal though it be. The orchestration is always the orchestration of Berlioz, and the melodies suggest the classic form. The airs assigned to the ballet are a little thin and monotonous; but Mlle. Yvonne Daunt's admirable dancing more than reconciles one to them. 'Les Troyens,' like everything in the Opéra repertoire, is extremely well staged, and the cast is a competent one. British holiday-makers who find themselves at Paris should make a point of savouring the performance. Besides, to make the acquaintance of a work which is not given in England is part of a musical education.

CONCERTS

Amongst the several interesting concerts which lately have taken place was a recital given by M. Alexandre Borovsky, a virtuoso whom Paris has readily accepted. With the left hand the Russian pianist obtained effects which were almost orchestral in their richness of tone, this being particularly noticeable in the Bach-Streghal Concerto in D minor. Illuminating, too, was the programme offered by M. Leo Tecktonius, for he drew—amongst others—upon Cyril Scott, whom a section of the Parisian musical public has entitled the 'English Debussy.' This may be accounted a high compliment, since the French think worlds of Debussy. In the interests of English music it is as well that the best of our composers should be known to Parisian musical circles, which, for the most part, are little informed concerning British endeavour. The war has familiarised them with 'Tipperary,' which they believe to be our national invocation to battle. 'Do English composers,' they guilelessly ask, 'write nothing serious?' Fact!

AMERICAN ENTERPRISE

Amongst the Prix de Rome candidates are a number of Americans. About eighty, in fact, are taking part in the three months' course at Fontainebleau, under the guidance of the Paris Conservatoire teaching staff. The aspirants include teachers as well as students, several of the last-named being middle-aged. They are, however, extremely elated at the thought of competing with the French, and with American thoroughness all are prepared to show what America can do in the way of musical output. Some of them are confident that their ranks include at least another MacDowell.

GEORGE CECIL.

ROME

THE FLOWERS OF CRITICISM

Under the title 'A Feast of Rhythm,' a recent number of the *Tempo* had the following paragraph. The notice comes from Naples:

'The young creature who played the violin yesterday in the hall of the Illusi is a personification of rhythm, and a manifestation of grace animated by music. She plays to express her youth, her blossoming in innocence, with her eyes closed, as though borne away by a river, and makes one think of the nymph sung by Virgil. I knew already that she came from Syracuse, and that she yet bore in her soul the sounds of Aeschylus' tragedy, in her eyes the marvel of that great crowd before that sea. And when I saw her, I said immediately, "It is Arethusa." She is twenty years old, and unknowingly lives the musical life of the world. She does not know that she brings a message of vast harmony, that she is a voice from the mysterious. She plays with her eyes closed, listening to the voice of the tide that bears her away, confused with its waves, transformed herself into wave. We see her transformed into rhythm. She becomes something new, the most pure apparition of grace; and she recalls to our memory the other sister who was stolen away whilst she gathered the asphodel flowers, and that other who flees and complains, whilst her companion caresses her cheek with amber hand. She is called Letizia Cäico. She played recently at the Argentine at Rome, and had a real success. She is a disciple of the grand Vsaye. In this turbid hour it is not easy to comprehend the savage simplicity of an instinctive soul. But those who have had the fortune and the joy to hear her, will not be able to forget her.'

The article is signed, but the writer's name is prosaic beside the florid exuberance of his style, and I will not wrong him by inserting it here.

POPULAR OPERA AT THE STADIUM

Rome, it is well known, is not on the coast, but nevertheless it is, in picturesque Trastevere phrase, usually described as a 'sea-port,' a description amply sustained in the number of strangers thronging the Eternal City at all times. And 'Rome, the Sea-Port,' is the title of a popular revue at present running in one of the music-halls here. Not that I wish to make the present notes a record of music-hall doings at Rome, but it happens that this revue contains the most eloquent criticism—typically Roman in its pungency—of the recent municipal enterprise at the Stadium, the huge open-air sports arena which, following the precedent of 1911, has this year been prepared as a colossal theatre for the production of popular opera. Two operas were announced, 'Aida' and 'Carmen,' and these characters of doleful visage and woebegone expression are precisely those that appear in the said revue amongst the numerous personages who, in coming to Rome, have 'got out of the track.' In other words, the much advertised open-air performances have been a dismal failure so far, chiefly owing to the capricious June weather, which, after having caused the postponement of the *première* on three occasions, finished with a tremendous thunder-storm that destroyed the stage. 'Aida' was given twice, before a scanty audience that shivered in the night air. At the time of writing it is not known if the management will endeavour to give 'Carmen' under the more propitious stars of August. It is difficult, however, to anticipate any great results for the undertaking, seeing that musical Rome has entered on its *saison morte* with disconcerting suddenness. The Adriano Theatre is, however, bravely running a summer season of opera, which is proving a fair success, no less a person than Nazzareno de Angelis being the protagonist in a revival of Rossini's 'Mose.'

The whole of Italy is preparing to commemorate in September the sixth centenary of the death of Dante, and music is to have a conspicuous part in the commemorations—as is natural, for the Divine Poet's works are full of music not only in the broad sense of literary beauty, but also strictly speaking, the Divine Comedy in particular being full of allusions which for philosophical profundity and technical accuracy confirm the tradition that Dante was himself a competent musician. For the solemn national celebrations at Ravenna, where the poet is buried, Fausto Salvatore has written a poem, 'Transitus Dantis,' which has been set to music by Licinio Refice, and will be one of the most ponderous works so far produced by the gifted maestro of the Cappella Liberiana (St. Mary Major) in this city. Meanwhile various Dante concerts are being given, and an interesting example of the programmes of such celebrations is that of the concert directed in the great Exhibition Hall of Rome by Domenico Alaleona on June 27, when the following items were produced:

- Six troubadour songs of the 13th and 14th centuries:
'Réverie' *Anon.*
'Alba' *Folchetto di Marsiglia*
'Estampida' (for tenor and harp) *Raimondo di Vauqueras*
'Canzone' *Anon.*
'Romance' *Moniot d'Arras*
'Ballata' (for soprano, chorus, and harp) *Anon.*
- (a) Laude spirituale, 'Alla Trinità Beata' (four voices)
(b) Villanella, 'La pastorella si leva per tempo' (three voices and chorus of children).
- Four ancient Italian canzoni (arranged for orchestra by Domenico Alaleona):
'Cor dolente'
'Canzone dei giocatori a palla.'
'La ninfa e il pastore.'
'Primavera d'amore.'
- Laudi alla Vergine (for quartet of children's voices) on the words of St. Bernard's hymn in the 'Paradise' *Verdi*
- May songs (from Dante and other ancient Tuscan poets) *Alaleona*
'L'ora della Sera.'
'Lia.'
'Matilde.'
- (a) 'Nessun Maggior Dolor' *Rossini*
(b) 'To Dante' (words by d'Annunzio) *Alaleona*
- Sonnet to Beatrice (for soprano and orchestra) *Canco*
- May songs *Alaleona*
(a) 'The Lark.'
(b) 'Ben Venga Maggio'

The Grand Prix de Rome for music, which entitles its holder to four years' residence at the Villa Medici on the Pincian Hill, is annually awarded at Paris in June, and this year has been won by Jacques de la Presle, born at Versaille in 1888, and a pupil of Vidal.

Teresa Brambilla, widow of Amilcare Ponchielli, has died at Vercelli at the age of seventy-six. She was a well-known singer in her time, and the author of 'La Gioconda' first made her acquaintance when she was singing in the 'Promessi Sposi' at the Dal Verme Theatre. She afterwards dedicated herself to the teaching of singing, and for many years exercised her profession at Geneva.

LEONARD PEYTON.

VIENNA

June has been practically a dead month here so far as musical events are concerned. On June 15, at a Rosé Quartet concert at the Musikvereinsaal, a big demonstration was made against Rosé, owing to the absence of Buchsbaum from the combination. On June 26, Arthur Nikisch conducted the Vienna Philharmonic Orchestra at a concert in the Musikvereinsaal. The programme included the 'Euryanthe' Overture, Tchaikovsky's Symphony No. 5, and the 'Mastersingers' Overture. Nikisch, who conducted all three works without scores, does not appear to have lost any of his pre-war brilliancy. He received a tremendous ovation. On the same day he also conducted the orchestra at the inauguration of a new monument to Johann Strauss, in the Stadt Park. It comprises a golden figure of the composer, standing under a baldachino of white marble. The unveiling of the statue had been taken as an opportunity to honour the name of Johann Strauss, and on July 3, in the evening, at every orchestral performance at Vienna, the bands played the 'Blue Danube' waltz as a mark of respect to the memory of Strauss.

The opera season came to an end on June 30. It may be of interest to give here a complete list of the works performed during the season (September 1, 1920, to June 30, 1921):

Performances	Performances
'Madame Butterfly' 20	'Travatore' 4
'Puccini Trilogy' 16	'Manon' 4
'La Bohème' 14	'Elektra' 4
'Die Tote Stadt' 14	'Frau Ohne Schatten' 4
'Lohengrin' 11	'Rheingold' 4
'Mastersingers' 9	'Siegfried' 4
'Tannhäuser' 8	'Götterdämmerung' 4
'Freischütz' 8	'Die Kohlhaymerin' 3
'Carmen' 8	'Seraglio' 3
'Pagliacci' 8	'Così fan tutte' 3
'Cavalleria Rusticana' 8	'Don Juan' 3
'Tosca' 8	'Tristan und Isolde' 3
'Rosenkavalier' 8	'Evangelin' 3
'Aida' 8	'Mignon' 3
'Tiefland' 7	'Barber of Bagdad' 2
'Fidelio' 7	'The Huguenots' 2
'Queen of Sheba' 7	'Merry Wives of Windsor' 2
'Salome' 7	'Oello' 2
'Flying Dutchman' 7	'Palestrina' 1
'Faust' 6	'Hans Heiling' 1
'Ballo in Maschera' 6	'Martha' 1
'La Juive' 5	'Ring of Polykrates' 1
'Magic Flute' 5	'Violanta' 1
'Tales of Hoffmann' 5	'Zar und Zimmermann' 1
'Ariadne' 5	'Werther' 1
'Rigoletto' 5	'Barber of Seville' 1
'Die Walküre' 5	'Fledermaus' 1
'Parsifal' 5	'Notre Dame' 1

Of these, nine were 'workers' performances,' that is, private performances given for the workers of Vienna, the tickets being allotted by the City Council to the different trades unions of the city. Eleven evenings were devoted entirely to ballet, and one or two were half ballet and half opera.

Of the new productions during the year, 'Die Tote Stadt' has been the most successful, and the Puccini Trilogy a good second. The only other new work, Bittner's 'Die Kohlhaymerin,' cannot be considered a success.

STANLEY WINNEY.

Miss Ethel Higgins gave a lecture on three English lutenist song-writers—Thomas Campion, Philip Rosseter, and John Dowland—at Wigmore Hall on July 2. Illustrations were sung by Miss Coral Peachey, Miss Margaret Champneys, Mr. Herbert Thompson, and Mr. Graham Smart, and Sir Frederick Bridge presided.

Miscellaneous

ENFIELD.—The Enfield (Christ Church) Musical Society, formed in 1917, holds a prominent position in the musical life of the district. During the past season the Society brought out two new works—a 'Sanctus' for six-part treble soli, chorus, and orchestra, by Mr. Donald Reid, and a short choral and symphonic ode, 'The Light Triumphant,' by Dr. Harold E. Watts, conductor of the Society.

HARLECH.—'Within the walls of the Antient Castle' the Harlech Musical Festival was held on June 30. Where last year the rain poured on the umbrellas of the singers, the conductor, and the audience, this time the sun beat down genially. The choral body, which was said to number about two thousand voices, consisted of eighteen choirs from North Wales. No combined rehearsal had been possible, but under the baton of Prof. Walford Davies the singing in 'St. Paul' showed little weakness. The tone was pleasant, and there was definite expression in the choruses. At the morning and afternoon concerts congregational tunes were sung by the full choir, and part-songs were given by the separate choirs. A professional orchestra took part in each of the three meetings.

NORWICH.—Rossini's 'Stabat Mater' was recently performed at the Agricultural Hall by the Handel Society under Mr. Ernest Harcourt. The choral singing had the vigour, expressiveness, and sureness which are associated with the work of the Society. On July 8 the choir took part in the music of a pageant, 'Alceste,' held in the grounds of the Palace.

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| 6. | DOUBLE CHORUS | He spake the word |
| 7. | DOUBLE CHORUS | He gave them hailstones for rain |
| 12. | DOUBLE CHORUS | He rebuked the Red Sea |
| 13. | DOUBLE CHORUS | He led them through the deep |
| 14. | CHORUS | But the waters |
| 15. | DOUBLE CHORUS | And Israel saw that great work |
| 16. | CHORUS | And believed the Lord |
| 22. | DUET | The Lord is a man of war |
| 24. | DOUBLE CHORUS | Thy right hand, O Lord |
| 28. | AIR | The enemy said |
| 34. | AIR | Thou shalt bring them in |
| 35. | DOUBLE CHORUS | The Lord shall reign |
| 36. | RECIT. | For the horse of Pharaoh |
| 37. | DOUBLE CHORUS | The Lord shall reign |
| 38. | RECIT. | And Miriam the prophetess |
| 39. | SOLO AND CHORUS | Sing ye to the Lord |

PART II.

MISCELLANEOUS SELECTION.

- | | | |
|----------------|-----|---|
| OVERTURE | ... | "Siroe" |
| AIR | ... | Return, O God of Hosts (<i>Samson</i>) |
| CHORUS | ... | See the proud chief (<i>Deborah</i>) |
| AIR | ... | More sweet is that name (<i>Semele</i>) |
| AIR | ... | Oh! had I Jubal's lyre (<i>Joshua</i>) |
| RECIT. AND AIR | ... | I rage (<i>Acis and Galatea</i>) |
| | ... | O ruddier than the cherry (<i>Acis and Galatea</i>) |
| CHORUS | ... | Then round about the starry throne (<i>Samson</i>) |
| AIR | ... | Lord, to Thee (<i>Theodora</i>) |
| MENNET... | ... | "Berenice" |
| AIR AND CHORUS | ... | Still caressing, and caressed (<i>Alceste</i>) |
| RECIT. AND AIR | { | Where shall I fly? } (<i>Hercules</i>) |
| | { | See, see they come } (<i>Hercules</i>) |
| AIR AND CHORUS | ... | The trumpet's loud clangor (<i>Ode for St. Cecilia's Day</i>) |
| CHORUS | ... | Gird on thy sword (<i>Saul</i>) |

APPENDIX.

- | | | |
|--------|-----|---|
| AIR | ... | Care Selve (<i>Atalanta</i>) |
| RECIT. | ... | Frondi tenere } (<i>Nerves</i>) |
| AIR | ... | Ombra ma fu } (<i>Nerves</i>) |
| AIR | ... | Si tra i ceppi (<i>Berenice</i>) |
| AIR | ... | Let the bright Seraphim (<i>Samson</i>) |

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| 13. | RECIT. | Matchless in might |
| 14. | AIR | Total eclipse |
| 16. | CHORUS... | O first created beam |
| 20. | RECIT. | The good we wish for |
| 21. | AIR | Thy glorious deeds |
| 31. | CHORUS... | Then round about the starry throne |
| 35. | AIR | Return, O God of hosts |
| 57. | AIR | Honour and arms |
| 67. | CHORUS... | Fixed in His everlasting seat |
| 78. | AIR | Great Dagon has subdued our foe |
| 79. | CHORUS... | Great Dagon has subdued our foe |
| 87. | AIR | Ye sons of Israel |
| 88. | CHORUS... | Weep, Israel |
| 95. | AIR | Let the bright Seraphim |
| 96. | CHORUS... | Let their celestial concerts |

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- | | | |
|-----------------|-----|--|
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| RECIT. AND AIR | { | Rasserena, O Madre } (<i>Sosarme</i>) |
| | { | Rendi 'l sereno al ciglio } (<i>Sosarme</i>) |
| AIR | ... | Lusinghe più care (<i>Alessandro</i>) |
| RECIT. AND AIR | { | Lo, here my love } (<i>Acis and Galatea</i>) |
| | { | Love in her eyes } (<i>Acis and Galatea</i>) |
| CHORUS | ... | Ye tutelard gods (<i>Belshazzar</i>) |
| AIR | ... | Vinto è l' amor (<i>Ottone</i>) |
| ORCHESTRA | ... | Dance of Sailors (<i>Rodrigo</i>) |
| RECIT. AND AIR | { | Tyrannic love } (<i>Susanna</i>) |
| | { | Ye verdant hills } (<i>Susanna</i>) |
| SOLO AND CHORUS | ... | As from the power (<i>St. Cecilia's Day</i>) |

APPENDIX.

- | | | |
|----------------|-----|--|
| RECIT. AND AIR | { | O worse than death } (<i>Theodora</i>) |
| | { | Angels, ever bright and fair } (<i>Theodora</i>) |
| RECIT. AND AIR | { | Deeper and deeper still } (<i>Jephtha</i>) |
| | { | Waft her, Angels } (<i>Jephtha</i>) |
| RECIT. AND AIR | { | Frondi Tenere } (<i>Serse</i>) |
| | { | Ombra mai fu } (<i>Serse</i>) |
| AIR | ... | Del Minacciar del vento (<i>Ottone</i>) |
| ORCHESTRA | ... | Overture (<i>Giustino</i>) |
| AIR | ... | Si tra i ceppi (<i>Berenice</i>) |
| AIR | ... | "Oh! had I Jubal's lyre" (<i>Joshua</i>) |
| AIR | ... | Where'er you walk (<i>Semele</i>) |
| RECIT. AND AIR | { | I feel the Deity within } (<i>Judas</i>) |
| | { | Arm, arm, ye brave } (<i>Judas</i>) |

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|--|---|
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| 2. Good-night <i>Shelley</i> | 4. Willow, Willow, Willow <i>Shakespeare</i> |

SECOND SET.

- | | |
|--|---|
| 1. O Mistress Mine <i>Shakespeare</i> | 3. No longer mourn for me <i>Shakespeare</i> |
| 2. Take, O take those lips away <i>Shakespeare</i> | 4. Blow, blow, thou winter wind <i>Shakespeare</i> |
| 5. When icicles hang by the wall <i>Shakespeare</i> | |

THIRD SET.

- | | |
|---|--|
| 1. "To Lucasta, on going to the wars <i>Lovelace</i> | 4. "Why so pale and wan <i>Suckling</i> |
| 2. If thou would'st ease thine heart <i>Beddoes</i> | 5. Through the ivory gate <i>Julian Sturgis</i> |
| 3. "To Althea, from prison <i>Lovelace</i> | 6. Of all the torments <i>William Walsh</i> |

FOURTH SET.

- | | |
|---|--|
| 1. "Thine eyes still shined for me <i>Emerson</i> | 4. Weep you no more <i>Anon.</i> |
| 2. "When lovers meet again <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters <i>Byron</i> |
| 3. "When we two parted <i>Byron</i> | 6. Bright star <i>Keats</i> |

FIFTH SET.

- | | |
|--|--|
| 1. "A stray nymph of Dian <i>Julian Sturgis</i> | 4. Lay a garland on my hearse <i>Baumont & Fletcher</i> |
| 2. "Proud Maisie <i>Scott</i> | 5. Love and laughter <i>Arthur Butler</i> |
| 3. "Crabbed age and youth <i>Shakespeare</i> | 6. A girl to her glass <i>Julian Sturgis</i> |
| 7. A Lullaby <i>E. O. Jones</i> | |

SIXTH SET.

- | | |
|---|---|
| 1. "When comes my Gwen <i>E. O. Jones</i> | 4. "A lover's garland <i>Alfred P. Graves</i> |
| 2. "And yet I love her till I die <i>Anon.</i> | 5. At the hour the long day ends <i>Alfred P. Graves</i> |
| 3. "Love is a bable <i>Anon.</i> | 6. Under the greenwood tree <i>Shakespeare</i> |

SEVENTH SET.

- | | |
|---|--|
| 1. On a time the amorous Silvy <i>Anon.</i> | 4. O never say that I was false of heart <i>Shakespeare</i> |
| 2. Follow a shadow <i>Ben Jonson</i> | 5. Julia <i>Herrick</i> |
| 3. Ye little birds that sit and sing <i>Thomas Heywood</i> | 6. Sleep <i>Julian Sturgis</i> |

EIGHTH SET.

- | | |
|---|--|
| 1. Whence <i>Julian Sturgis</i> | 4. Dirge in woods <i>George Meredith</i> |
| 2. Nightfall in winter <i>Langdon Elwyn Mitchell</i> | 5. Looking backward <i>Julian Sturgis</i> |
| 3. Marian <i>George Meredith</i> | 6. Grapes <i>Julian Sturgis</i> |

NINTH SET.

- | | |
|--|--|
| 1. Three aspects <i>Mary E. Coleridge</i> | 4. Whether I live <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) <i>Mary E. Coleridge</i> | 5. Armida's garden <i>Mary E. Coleridge</i> |
| 3. The witches' wood <i>Mary E. Coleridge</i> | 6. The maiden <i>Mary E. Coleridge</i> |
| 7. There <i>Mary E. Coleridge</i> | |

TENTH SET.

- | | |
|---|--|
| 1. My heart is like a singing bird <i>Christina Rossetti</i> | 4. The child and the twilight <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold <i>Allan Cunningham</i> | 5. From a city window <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell <i>Julian Sturgis</i> | 6. One silent night of late <i>Herrick</i> |

ELEVENTH SET.

- | | |
|--|---|
| 1. One golden thread <i>Julia Chatterton</i> | 5. The faithful lover <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing <i>Julian Sturgis</i> |
| 3. What part of dread eternity <i>Author unknown</i> | 7. Why art thou slow <i>Massinger</i> |
| 4. The blackbird <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | |
|---|---|
| 1. When the dew is falling <i>Julia Chatterton</i> | 4. When the sun's great orb <i>H. Warner</i> |
| 2. To Blossoms <i>Herrick</i> | 5. Dream pedlary <i>Beddoes</i> |
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